J. Gladstone

1

Das Fischermädchen.

Barcarole von Heinr. Heine.

In Musik gesetzt für eine

Singstime

mit Begleitung des Pianoforte

von

Fl. PROCEL,

Mitglied der k.k. Hofkapelle, und Kapellmeister am k.k. p. Theater an d. Josephstadt.

48ten Werk.

№ 6559.

Eigenthum der Verleger.
Eingetragen in das Vereins-Archiv.

Pr. 30 x C. M.

WIEN,
bei Ant. Diabelli und Comp.
Graben № 1138.

DAS FISCHERMÄDCHEN.

Barcarole von Heinrich Heine.

Du schönes Fischermädchen
Treibe den Kahn an's Land,
Komm' zu mir und setze Dich nieder
Wir kosen Hand in Hand.

Leg' an mein Herz dein Köpfchen
Und fürchte dich nicht sehr,
Vertraust du dich so sorglos
Doch oft dem wilden Meer.

Mein Herz gleicht ganz dem Meere,
Hat Sturm und Ebb' und Fluth;
Und manche schöne Perle
In seiner Tiefe ruht.

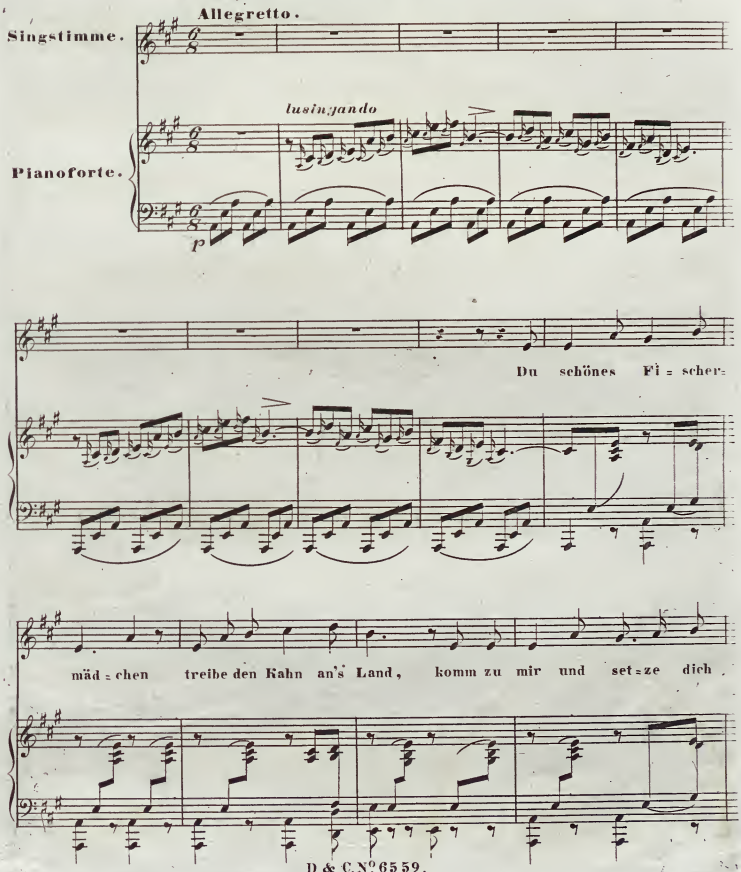
D.& C.Nº 6559.

DAS FISCHERMÄDCHEN.

Barcarole von Heinrich Heine.

Musik von HEINRICH PROCH, 48tes Werk.

Wien, bei A. Diabelli und Comp. Graben No 1133.



nie = der, wir ko = sen Hand in Hand; ja wir ko = sen Hand in Hand

Hand in Hand.

ff pp

Leg' an mein Herz dein Köpf = chen und fürchte dich nicht sehr, ver =

traust du dich so sorg = los doch oft dem wil = den Meer.

vertraust du dich so sorg = los doch oft dem wil = den

8a..... loco

con anima

Meer. Mein Herz gleicht ganz dem Mee= = re. hat

8a..... loco

animato

dim:

f

dim:

Sturm und Ebb' und Fluth und manche schö=ne Per = le in seiner Tie = fe

f

dim:

ruht. Mein Herz gleicht ganz dem Mee = = re

hat Sturm — und Ebb' und Fluth, und man = = che schö = ne Per = le in

8a ..... loco

pp

cal:

seiner Tie = fe ruht; du schönes Fi = scher = mäd = chen treibe den Kahn an's

cal:

a tempo

Land, leg' an mein Herz dein Köpf = = chen und

8a ..... loco

con anima

f

fürchte dich nicht sehr, — mein Herz gleicht ganz dem Mee = = re, hat

8a ..... loco

f *dim:*

Sturm und Ebb' und Fluth___ und manche schö = ne Per = le in seiner Tie = fe

dim:

ruht, und man = = = che schö = ne

8a

Per = = le in sei = = = ner Tie = fe

8a... *loco*

sempre dim:

ruht___.

morendo

calando

ff

Glasdoctone

2

STILLES GLÜCK

LIED

für eine Singstimme

mit Begleitung

der Physharmonica und des Pianoforte

(oder des Pianoforte allein).

In Musik gesetzt, und dem

HERRN JOSEPH RUF

freundschaftlich gewidmet

von

H. PROCH,

Mitglied der k.k. Hofkapelle und Kapellmeister am k.k. priv. Theater in der Josephstadt.

Op. 46.

Eigenthum der Verleger.
Eingetragen in das Vereins Archiv.

Nº 6506.
— 6507.

WIEN

bei Ant. Diabelli & Comp.

Graben Nº 1133.

Pr. mit Physharmonica f. 1. — C.M.
" mit Pianof. allein — 30 x C.M.

STILLES GLÜCK.

Nicht mit Worten kann ich sagen,
Was im Herzen mir erglüht;
Meine Freuden, meine Klagen
Formen immer sich zum Lied.
Fremde Gluth durchströmt mein Herz
Lös't in Harmonie den Schmerz.

Was verborgen ich getragen
In der Seele tiefstem Raum,
Was erblüht aus frühen Tagen
Wie ein schöner Frühlingstraum —
Alles kehrt bei Deinem Blick'
In die Seele mir zurück.

In der Seele soll es leben,
Ein Geheimniss tief und treu;
Mich begeistern, mich erheben —
Ewig jung und ewig neu:
Nur der Liebe werde klar,
Was der Welt Geheimniss war.

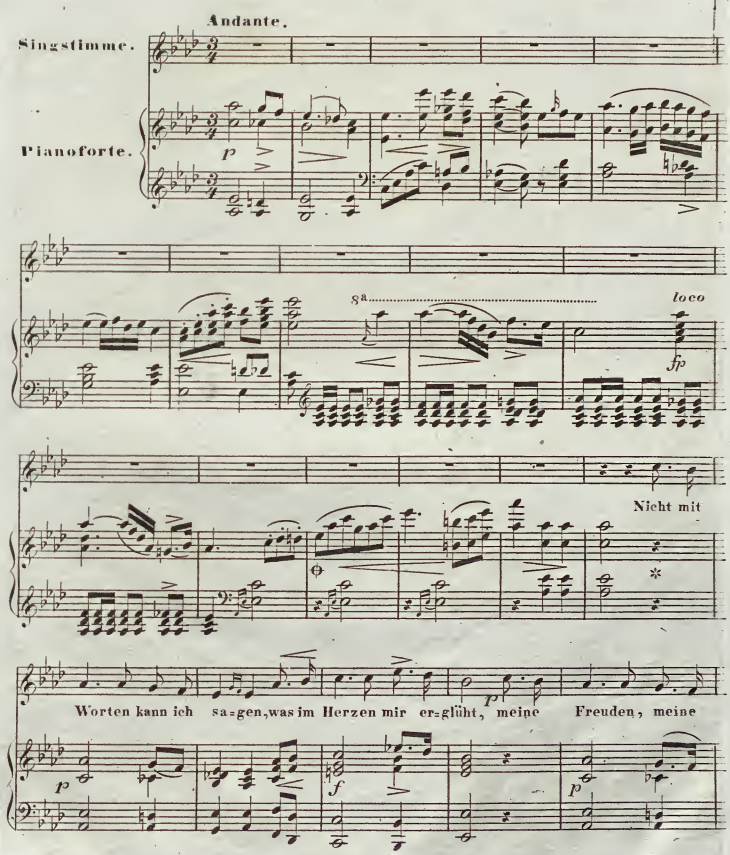
*

Det C.Nº 6506_6507.

STILLES GLÜCK.

Lied von Heinrich Proch.

46tes Werk.



Kla=gen formen immer sich zum Lied. Fremde Glut durchströmt mein Herz, lös't in

Harmo=nie den Schmerz. Was ver=

sa..... *loco* *pp* *dim:*

borgen ich ge=tragen in der See=le tiefstem Raum, was er=blüht aus frühen

Tagen, wie ein schö=ner Frühlingstraum, — Alles kehrt bei Deinem Blick in die

See = le mir zu = rück. Alles kehrt in die See = le mir zu =

dolcissimo *dim:*

con anima

rück. Ja der See = le soll es le = ben, ein Ge =

con fuoco *string:* *cal: e dim:*

heimniss tief und treu — mich begeistern, mich er = heben, e = wig jung und e = wig

f *string:* *ff* *cal: e dim:*

a tempo *cal:*

neu: nur der Lie = be werde klar, was der Welt Geheim = niss war.

a tempo *cal:* *ff*

8a..... loco

8a..... loco

dim:

Nicht mit Worten kann ich sagen, was im Herzen mir er = glüht, meine

Freuden, meine Kla = gen, formen immer sich zum Lied. In der See = = le soll es

le = ben, ein Ge = heim = niss tief und treu, mich begeistern, mich er = he = ben, e = wig

pp pp

jung und e=wig neu. In der Seele soll es le=ben, ein Ge=

dol: pp

pp f con fuoco

heimniss tief und treu — ein Geheimniss, mich be = geistern, mich er=

f

Un poco più lento.
ben marcato e f

f he = ben, e=wig jung und ewig neu. Nur der Liebe werde klar, was der

Un poco più lento

f f p

cal:

Welt Ge=heim=niss war.

8a.....

cal: cal:

J. Gladstone
3

WIEDERSEHN.

Lied

für eine Singstimme

mit Begleitung der Piano-Forte.

Gedichtet in Musik gesetzt

und

dem wohlgeborenen Fräulein

AUGUSTE BOTHE,

kaiserlich russische Hofsängerin

achtungsvoll gewidmet

von

Heinrich Proch,

Mitglied der k.k. Hofkapelle und Kapellmeister am k.k. Hoftheater nächst dem Kärthnerthore.

74ten Werk.

Eigenthum der Verleger.
Eingetragen in das Vereins Archiv.

Pr. für Sopr. od. Tenor — 30 xC.M.
Pr. für Alt od. Bariton — 30 xC.M.

№ 6967.
6968.

WIEN,
bei Ant. Diabelli u. Comp.
Graben № 1133.

WIEDERSEH'N

Gedicht von Heinrich Proch.

Mit frohem Herz, mit heiterm Blick
Kehr' ich zur Heimath nun zurück,
Denn ist's auch üb'rall gut und schön —
Mein Hoffen war — das Wiedersch'n.

Die Sonne scheint viel wärmer hier
D'rum brennt mir's Herz vor Freude schier,
Und dass im Aug' die Thränen steh'n,
Das macht das frohe Wiedersch'n.

Wie ich noch in der weiten Ferne
Mein Glück gesucht im fremden Land,
Sah weinend ich die lieben Sterne,
Und wähnte mich von ihr verbannt.

Von ihr, die meinem trüben Leben
Den Balsam höchster Lust verleiht,
Der all' mein Mühen, all' mein Streben
Mit treuer Liebe ich geweiht.

D'rum kehr' ich auch mit heiterm Blick
Zur theuern Heimath nun zurück,
Denn ist's auch üb'rall gut und schön,
Mein Hoffen war — das Wiedersch'n.

Und ruht sie nun in meinem Arm,
So pocht das Herz so freudig warm,
Und dass im Aug' die Thränen steh'n —
Das macht das frohe Wiedersch'n.

Det C.№ 6967 — 68.

WIEDERSEH'N.

Gedicht und Musik

von Heinrich Proch, Kapellmeister,

74tes Werk.

Andantino

Singstimme.
(Alt oder Bariton)

Pianoforte.

p

Mit frohem Herz, mit hei=term Blick, kehr' ich zur Heimath

ff

p

nun zurück und ist's auch üb'=rall gut und schön, mein Hof=fen war das

Wie=dersehn. Die Sonne scheint viel wärmer hier, drum brennt mir's Herz vor

Freude schier, und dass mir im Aug' die Thrä=nen stehn, das macht das frohe

con sentimento

Wiedersehn, und dass mir im Aug' die Thrä=nen stehn das macht das frohe

ppp

Wie = dersehn.

Wie

ppp

sp

ich noch in der wei = ten Fer = ne, mein Glück gesucht im fremden

Land, sah wei = nend ich die lie = ben Ster = ne und

wähnte mich von ihr ver = bannt. Von ihr, die mei = = nem trü = ben

Le = ben den Bal = sam höch = ster Lust ver = leiht. der all' mein

Mü = = hen, all mein Stre = ben mit treuer Lie = = be ich ge =

weiht. Drum kehr' ich auch mit hei = term Blick zur

fp

theu = ern Hei = math nun zurück, denn ist's auch üb' = rall gut und schön, mein

Hoffen war — das Wie = dersehn, und ruft sie nun in mei = nem Arm, so

pocht das Herz so freu=dig warm, und dass mir im Aug' die

Thrä=nen stehn, das macht das fro=he Wiedersehn. und

dass mir im Aug' die Thrä=nen steh'n, das macht das fro=he

ppp

Wie=dersehn.

ppp

fp

ff

Gladstone

4

Wanderlied.

AN SIE

von M. G. Saphir.

In Musik gesetzt

Für eine Singstimme

mit Begleitung des

Pianoforte und Waldhorns

oder Viola, oder Violoncelle

oder des Piano Forte allein.

und seinem Freunde Herrn

JOSEPH STAUDIGL

k.k. Hofkapell- und Hofopernsänger

gewidmet von

HEINR. PROCH

Mitglied der k.k. Hofkapelle.

14ten Werk.

Eigenthum der Verleger.

Eingetragen in das Vereins-Archiv.

Nº 5618. Nº 6034. Nº 6690.

Pr. m. Begl. d. Waldh. od. Violoncell f. 1. CM.

P. d. Alt od. Bariton m. Pforte allein — 45 x CM.

P. Sopr. od. Tenor m. Pianof. — 45 x CM.

Wien, bei A. Diabelli und Compe

Graben Nº 1133.

59

WANDERLIED.

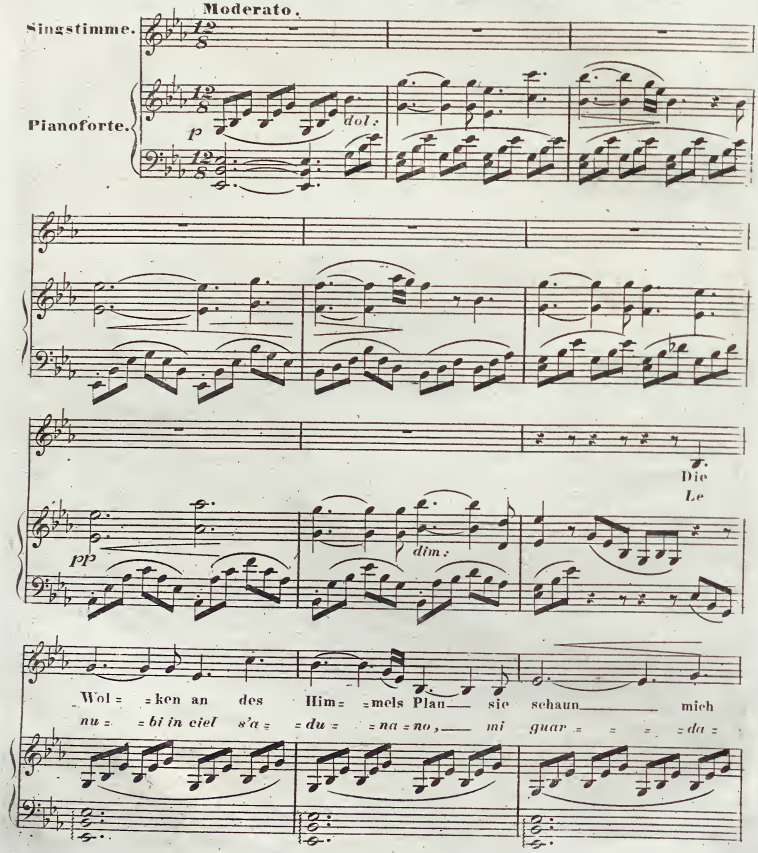
AN SIE!

Gedicht von M.G. Saphir.

Die Wolken an des Himmels Plan,	*Le nubi in ciel s'adunano,*
Sie schau'n mich an,	*Mi guardano*
Und ziehen fort	*E fuggono,*
Nach jenem Ort —	*E tirano*
Wo sie allein	*Ov' ella stà*
Gedenket mein;	*Nel fior d'età,*
Zu jeder Zeit,	*Pensando a me*
Jn Lust und Leid.	*Mi serba fè.*
O Wolken! höret meine Bitt',	*O nubi! udite il mio pregar,*
O Wolken! nehmt mich mit!	*Con voi io voglio andar!*
Es zieh'n die Vöglein wohl entlang	*Gli uccelli lieti cantano,*
Mit süssem Sang	*E volano*
Nach jenem Land	*Lontan di quà,*
Wo ich sie fand,	*Ov' ella stà*
Die bis an's Grab	*Che per ognor*
Mir Liebe gab,	*Mi diede il cor,*
Und Lieb' empfing	*Cui fido amor —*
Und Schwur und Ring.	*Giurai allor.*
O Vöglein! höret meine Bitt',	*Uccelli! udite il mio pregar,*
O Vöglein! nehmt mich mit!	*Con voi io voglio andar!*
Es fliesst der Bach und murmelt still	*Jl ruscelletto mormora,*
Ob mit ich will	*M'invita già,*
Wohin er eilt;	*Ben tosto ei vien,*
Wo Liebchen weilt	*Presso al mio ben,*
Und innigliich	*E un specchio fà*
Nun denkt an mich	*Per sua beltà*
Und still und traut	*Che brilla oror*
Jn's Bächlein schaut.	*Dei prati un fior.*
O Bächlein! höre meine Bitt',	*Ruscello! senti il mio pregar,*
O Bächlein! nimm mich mit!	*Con te mi lascia andar!*
Gedanken fliegen nimmer matt	*J miei pensieri volan già,*
Nach jener Stadt	*Nella città*
Wo lichtumweht	*Ov' ella un dì*
Die Holde lebt,	*Quel cor ferì*
Die ich errang	*La vinse il suon*
Durch süssen Sang,	*Di mia canzon;*
Mit dem mein Lied	*Cantando amor*
Jn's Herz ihr zieht.	*Gli entrò nel cor.*
Gedanken! höret meine Bitt'	*Pensieri! udite il mio pregar,*
Gedanken! nehmt mich mit!	*Con voi io voglio andar!*

WANDERLIED
AN SIE!
Gedicht von M. G. Saphir.

Musik von Heinrich Proch, 14tes Werk.



an sie schau'n mich an und zie = = hen fort, nach
no; mi guar = da=no e fu = = = gono, e

mf cresc.

jenem Ort, wo sie allein ge = den = = ket mein, wo sie al = lein ge=
ti=ra=no ov' el=la stà nel fior d'età; ov' el = = la stà nel

den = = = ket mein, zu je = = der Zeit in Lust und Leid. O
fior d'età, pen=san = = do a me mi ser= = = ba fe; O

con animo

ff

Wolken! höret meine Bitt', o Wolken nehmt mich mit, o Wolken! höret meine Bitt' o
nubi!udi=te il mio pregar, con voi io voglio andar, o nubi!udi=te il mio pregar, con

mf ff

dim:

Wolken nehmt mich mit! Es

voi io voglio andar! Gliuc-

dim:

zieh'n die Vöglein wohl entlang mit süs= =sem Sang, mit süssem Sang nach jenem Land, wo

cel=li lieti can=ta=no, e vo= =la=no, e vola=no lon=tan di quà, ov'

ich sie fand, wo ich sie fand, die bis an's Grab mir Liebe

el= =la stà; ov' el=la stà, che per ognor mi diede il

pp

cal: *a Tempo.*

gab, und Lieb' em= =pfing, und Schwur und Ring, o

cor, cui fi=do a=mor giu=rai al=lor; Ue=

dim:

espr. *cal:* *a Tempo.*

con animo

Vöglein!höret meine Bitt', o Vöglein!nehmt mich mit, o Vöglein!höret meine Bitt', o

celli udi = te il mio pregar con voi io voglio andar, Uc = celli udi = te il mio pregar, con

mf *ff*

Vöglein nehmt mich mit!

voi io vo = glio andar!

dim. *f*

Es

Il

fliesst der Bach und mur = = = melt still ob

ru = = = sce let = = to mor = = = mo = ra min =

mit ich will, ob
vi = = = = = = ta già, m'in =

cresc.

cresc. e string:

mit ich will wo = hin er eilt, wo
vi = = ta già; ben tos = = = to ei vien, pres =

cresc: e string: il Tempo.

ff

dim: a Tempo.

Liebchen weilt und innig=lich, nun denkt an mich, wo in = = nig = lich sie
so al mio ben, ben tosto ei vien, presso al mio ben; e un spec = chio fà per

ff

dim:

p

a Tempo.

denkt an mich, und still und traut in's Bäch = = lein schaut. O
sua bella, che bril = = la oror, dei pra = = ti un fior; Ru

con animo

Bächlein! höre meine Bitt, o Bächlein! nimm mich mit, o Bächlein! hö=re meine Bitt, o

scello! senti il mio pregar, con=te mi lascia andar, Ru=scello! senti il mio pregar, con

mf *ff*

Bächlein nimm mich mit!

te mi la=scia andàr!

dim.

Ge=dan=ken fliegen nimer matt nach

I miei pensie=ri volan già, nel=

f

je= =ner Stadt, nach jener Stadt wo licht umweht, die

la ___ città, ov' ella un di quel cor fe=rì, ov'

nf *animato*

Hol=de lebt, die Holde lebt, die ich er = rang durch süs = = sen Sang,

el = la un di quel cor feri; la vin = se il suon di mia canzon,

die ich errang durch süs = = sen Sang; nach jener

la vin = se il suon di mia canzon; nella cit =

dim:

le même son

Stadt wo lichtumwebt die Holde lebt, die ich er =

tà ov' ella un dì quel cor fe = ri; la vinse il

rang durch süssen Sang mit dem mein Lied in's Herz ihr

suon di mia canzon cantando a = mor gli entrò nel

dim:

zieht,
cor;

Ge = dan = ken! hö = ret mei = ne Bitt', Ge =
Pen=sie = ri!udi = te il mio pregar, con

ff

danken!nehmt mich mit, Ge = danken!höret meine Bitt', Ge=danken!nehmt mich mit!
voi io vo = glio andar, Pen = sieri udite il mio pregar con voi io vo=glio andar

ff

dim:

o nehmt mich mit!
io voglio andar!

o nehmt mich
io voglio an=

a piacere

mit!
dar!

sa..... *loco*

ff

Gladstone

5

Überall Du,

gedichtet von Gust. Steinacker.

In Musik gesetzt

für eine Singstimme (Sopran od. Tenor)

mit Begleitung des

Pianoforte und Horn oder Violoncelle,

und seinem Freunde Herrn

Franz Vetter

kön. würtemberg. Hofsänger,

gewidmet von

JGNAZ LACHNER

Musik-Director der königl. Hofkapelle in Stuttgart.

Op. 17.

Eigenthum des Verlegers.

Eingetragen in das Vereinsarchiv.

Prag bei Joh. Hoffmann.

Magasin de Pianos et de Musique
de Ch. A. André, rue Zeil (D. 208) à Francfort s. M.

Für Sopran od. Tenor m. Pfte u. Horn f. 1.
- - - Alt m. Pfte allein 38 x. +

Für Bass, Bariton. o. Alt m. Pfte u. Horn f. 1.
- - - - m. Pfte allein 38 x.

No. 20.

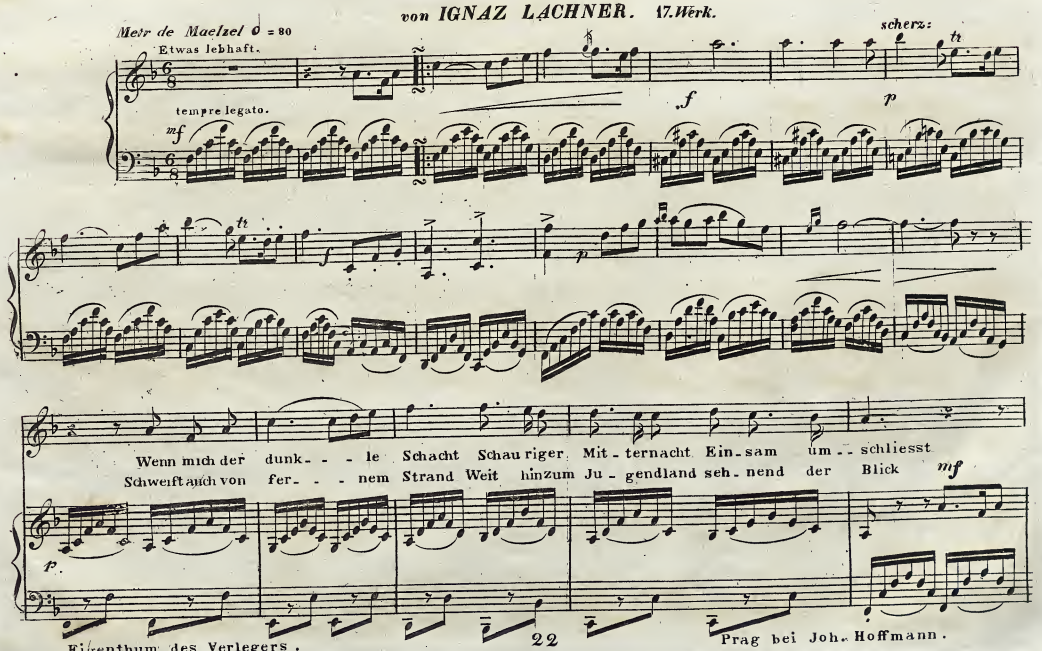
48

ÜBERALL DU! GEDICHT von GUST STEINACKER

Für eine SOPRAN oder TENORSTIMME.

Mit Begleitung des Pianoforte.

von IGNAZ LACHNER. 17. Werk.



Schauri ger Mit - ter nacht ein-sam um- - schliesst Bin ich doch
Weit hin zum Ju- - gend land seh nend der Blick Ist doch mein

p

nie al-lein, denk ja Ge- - lieb- - te dein die mir der Lie- - be Pein
Geist dir nah' ach an der Stel- - le da lie- - - bend das Aug dich sah

mp

f

Schmerz-lich ver-süsst, die mir der Lie-be Pein schmerz-lich ver-süsst.
blieb er zu-rück lie- - - bend das Aug dich sah blieb er zu-rück.

f

Du blickst im Mor-genschein

bricht dann der A-bend ein winkst du mir zu winkst du mir zu

Du in des Ta-ges Gluth Du in des Baches Fluth Du in der Stür-me Wuth

ü - - ber - all Du Du in der Stür-me Wuth ü - - ber - all Du

scherz:

Weckst mich im Ler - - - - chen - sang und dei - nes Na - mens Klang lullt mich zur Ruh

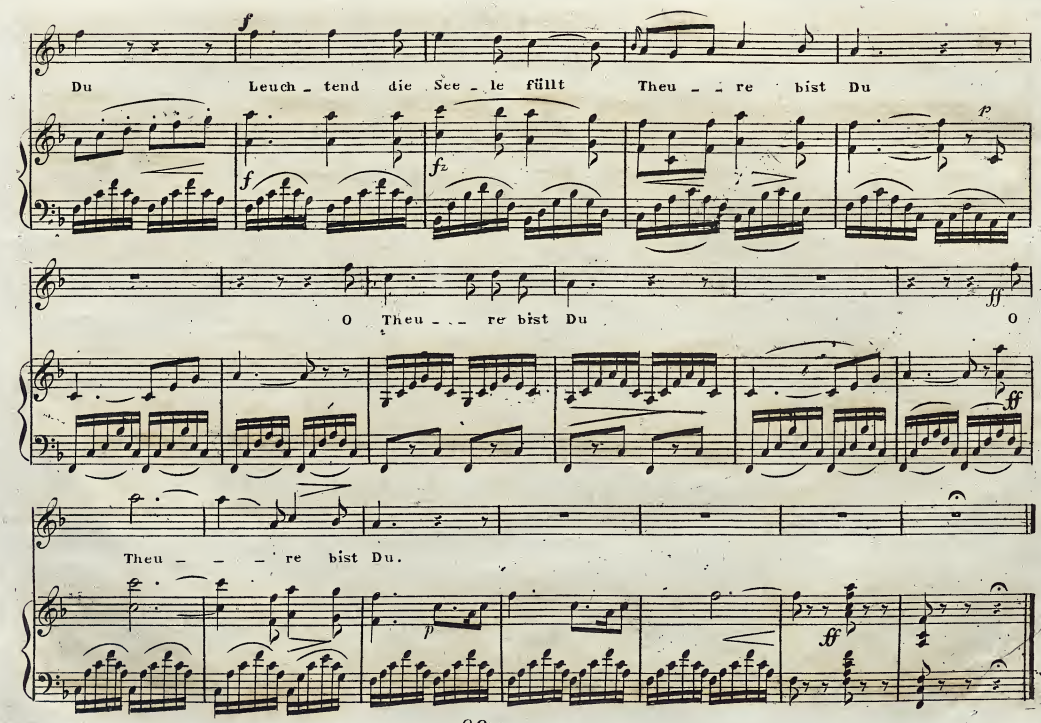
mf

und dei - nes Na - mens Klang lullt mich zur Ruh. Ach je - - nes

p *p* *p*

süs - se Bild das mir so hehr undmild Leuch - tend die See - le füllt Theu - - re bist

f *f*


Du Leuch - tend die See - le füllt Theu - - re bist Du
O Theu - - - re bist Du O
Theu - - - re bist Du.

No. 1833

Auserlesene Sammlung

von Gesängen

für eine

BASS-STIMME

mit Begleitung des

Piano = Forte.

No. 27

No 207

Pr. 48 C.M.

WIEN

bey A. Diabelli et Comp. Graben No 1133

Nº 28.

Recitativ und Aria

(Non so donde viene) * (Woher magst du komen Gefühl)

Musik von W. A. Mozart.

Für eine Bassstime

Mit Begleitung des Piano=Forte.

Wien bey Ant: Diabelli u. Comp: Graben Nº 1133.

Allegro molto.

Recitativo.

Voce.

Al=candro, lo confesso, stupis=co di me stesso.

Was ist mit mir geschehen, ich kan es nicht ver=stehen.

Piano=forte.

Il volto, il ciglio, la vo=ce di co=stui

Die Miene, das Auge, der Stimme Zauber=ton

Andante.

nel cor mi desta un palpito improvi=so che lo ri=sen=ti in ogni fibra il

erregt im Herzen ein unversehnes Po=chen, das schnell mein Blut durch alle Adern

Tempo 1mo

sangue.
dränget.

Fra tutti miei pensieri la ca=
Ich suche dann vergebens von so

=gione ricerco, e non la trovo?
fremden Ereignifs den Grund zu finden.

Andante.

Che sa=rà giusti Dei! questo ch'io provo? Non so
O ihr Götter, was ist wohl dieses Empfinden? Wo = her

don = de viene quel te = = = ne = = ro af = fet = to, quel
magst du kommen, Ge=fühl, Ge = fühl ——— nicht ——— zu nennen, voll

moto, che igno=to mi nasce nel pet=to, quel gel che le ve = ne scor=ren = = = do mi
Drange so bange? Im Innern diefs Brennen, mit wechseln=den Schauder, wo=her, ——— wo = her mag es

và; non so don=de viene quel te = nero af=fe=to quel te = = = = =
seyn? Wo = her magst du kommen, Ge=fühl nicht zu nennen, wo = her ———

= = nero affetto quel moto, che igno = to mi nasce nel petto mi nas = =
magst du komen voll Drange, so bange, im Innern diefs Brennen, so ban = =

pp cres.

= ce nel pet = = = = = = = to quel gel, che le ve = ne scor =
= ge, so ban = = = = = = = ge mit wech = seln = den Schau = der, wo =

f p f p

= ren = do mi va, quel gel che le ve = ne scor ren = = = = = = = =
= her mag es seyn? Mit wech = seln = den Schau = der, wo = her

mf pp

= = = = = = = = do mi va, quel gel che le ve = ne scor=
woher, mit wech = sel = dem Schauder wo=

fp

= ren = = = = = = do mi va.
= her mag es seyn.

Allegretto.

p

f

Nel
Im

se = no a des=tar = mi si fie = ri contrasti,
Her = zen zu we = cken solch schmerzlich Vergnügen,

nel
Im

p

se = no a destar = mi si fie = = ri contra = sti non par = mi che basti la so = la pie=
Her = zen zu we = cken solch schmerzlich Vergnügen, scheint nicht zu ge = nügen das Mit = leid al=

= tà, no non par = mi, che bas = ti la so = la pie = tà, nel
= lein. Nein, scheint nicht zu ge = nü = gen das Mit = leid al = lein. Im

se = = no a des = tar = = mi si fie = = ri con = tras = ti, nel seno a testar = mi si fie =
Her = zen zu we = = cken solch schmerz = lich Ver = gnü = = gen, im Herzen zu we = = cken, solch schmerze=

= ri, si fieri con tras = ti, si fie = ri si fie= = ri contrasti non par = mi che basti la
= lich Vergnügen, welch schmerzlich Vergnü = gen, solch schmerzlich Vergnügen, scheint nicht zu ge = nügen, das

fp *fp* *fp* *fp* *mf* *p*

so = la pieta no non par = mi che bas ti la so = la pie=tà, nò, non
Mit = leid al=lein. Nein, scheint nicht zu ge = nü = gen, das Mit = leid al=lein. Nein scheint

f *p* *f*

par = mi che bas = ti la so = la pie=tà la so = = = la pie = =
nicht zu ge= nü = gen das Mit = leid al = lein das Mit = = = leid al = =

p

Tempo 1mo

tà. Ah, non so don = de viene, non so don = de viene,
= lein. Ach wo = her magst du komen, wo = her magst du komen. Ge=

p

quel te = = ne = ro af=fet=to, quel moto, che igno=to mi nasce nel petto, quel
= fühl, Ge = fühl nicht zu nennen, voll Drange, so bange. Im Innern dieſs Breñen, mit

gel che le ve = ne scor=ren = = = do, scor=ren = = do mi va; quel
wech=selnden Schauder, wo=her mag es seyn, wo=her mag es seyn? wo=

sp

sp

so donde viene quel te = ne=ro affet=to, quel te = nero affetto quel moto che igno=to, mi
=her magst du komen, wo = her magst du kommen, Ge = fühl nichtzu nennen, voll Drange, so bange, im

nasce nel petto mi nas = = = ce nel pet = = = = = = = to, quel gel che le
Innern diefs Breñen, diefs Bren = = nen, diefs Bren = = = = = = = nen, mit wech = selnden

fp *f* *p*

ve = ne scor=rendo mi va, quel gel che le ve = = ne scor = ren = = = = = = = =
Schau = der, wo = her mag es seyn? Mit wech= seln=dem Schau = der wo = her

pp

do mi va, quel gel che le
wo=her, mit wechselndem

ve = ne scorren
Schauder wo = her mag es seyn
wo = her

= do mi va, quel gel che le vene scor = ren = do mi va, scor = ren = do mi va.
mag es seyn? Im Innern diefs Breñen, wo = her mag es seyn, wo = her mag es seyn?

pp

pp

Fine.

Hardstone 36

7

1

"E'bello ardir d'un Congiurato."

Aria,

in the Opera of

MARINO FALIERO,

Composed by

DONIZETTI.

Ent. Sta. Hall. — Price 2/6

London Published at MORI & LAVENU'S New Musical Subscription Library, 28, New Bond Street.

Paris, chez Pacini.

CANTABILE.

FALIERO.

PIANO FORTE.

pp

Bel_lo ardir d'un con_giu_ra_ _to contro un

veglio cen_to armati cen to brandi cento brandi contro un

so_ _lo bel_le pro_ _ve di va_lor.

p

bel_le pro_ve di va_lo_ _re! sù fe_ri_te sù fe_rite o cento

bran_di da_te pro_va da_te pro_ _va di valor un fantasma v'atter

risce d'un poter che più non è d'un poter che più non è O Ve

_ne_ _ _zia il Do_ge ar_dis_ _ci in_sul_tar il Do_

-ge il Doge ov'e? questa larva è gia spa-rita sol Falier vedete in me quello

schia- -vo co-ro-na-to che spezzò la sua co-rona reca a voi le sue ven-

stringendo

-det-te contro i perfidi oppressor l'odio suo le sue vendet-te contro i per- -fidi oppres-

1º tempo

-sor l'odio suo le sue vendet-te contro i perfidi oppressor le sue ven-det- -te contro i

Bello ardir.

per - - - - fi - di oppressor Fa - lier ve - de - te in

Rallent:

me il Doge spar - - - - - - - - - - ve . . . . . .

Rallent:

f *pp* *ppp*

MODERATO. *f*

Fosca not - - - te notte or - ren - - da tante col - pe in - van tu

p

ce - - li l'i - ra mi - - - a sarà tre - men - - da morte o vungue spar - ge - -

- rà *ff* notte or - ren - - da tan - te col - pe invan tu

ce - li l'i - ra mi - - a sara tre - men - - da morte o - vun - gue sparge -

f p

- ra vieni uc - ci - di o brando u - sa - - to sia Ve - ne - zia ma - le -

p

- det - ta memo - ran - - do la ven - det - - ta da quel san - gue na - sce -

Cres: f p f

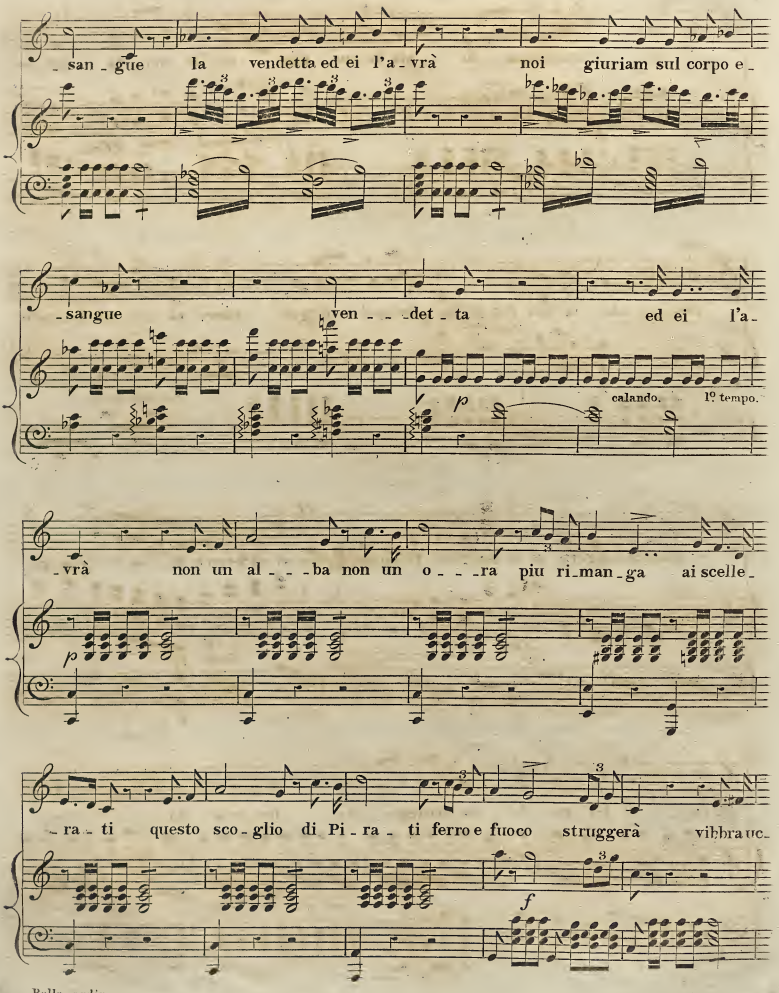
- ra si si da quel sangue nasce - rà si si da quel sangue nasce - rà si si me - mo -

f

Poco più mosso Cres. gva Larg.

- ran - do nas - - ce - rà Noi giuriam sul corpo e -

loco ff


_san _gue la vendetta ed ei l'a _vrà noi giuriam sul corpo e _
_sangue ven _ _ _det _ ta ed ei l'a _
calando.
1º tempo.
p
_vrà non un al _ _ _ba non un o _ _ _ra piu ri _man _ga ai scelle _
p
_ra _ ti questo sco _ glio di Pi _ ra _ ti ferro e fuoco struggerà vibrau _
f

-ci - di o brando usa - to sia Ve - ne - zia ma - le - det - ta me - mo -

ff *p* *p* *Cres:*

-ran - - - da la ven - det - - ta da quel san - gue nasce - rà si si fer - ro e

fp *f* Poco più mosso

foco struggerà si si fer - ro e fo - co struggerà si si ferro e fo - co strug - ge -

ff *Cres:* Forza *ff*

-rà si fer - ro e fo - co strugge - - rà fer - ro e fo - - - - - - co

Pello ardir.

strug - - - - ge - rà si fer - ro e fo - - - co strug - ge - rà

f *f*

si fer - ro e fo - - - co strug - - ge - - - rà strug - ge - -

ff *f*

- rà strug - - ge - - rà. strug - ge - - rà.

f *sf*

Gladstone
136
8

Ah! nel cuor mi suona un grido — CAVATINA,

In the Opera of

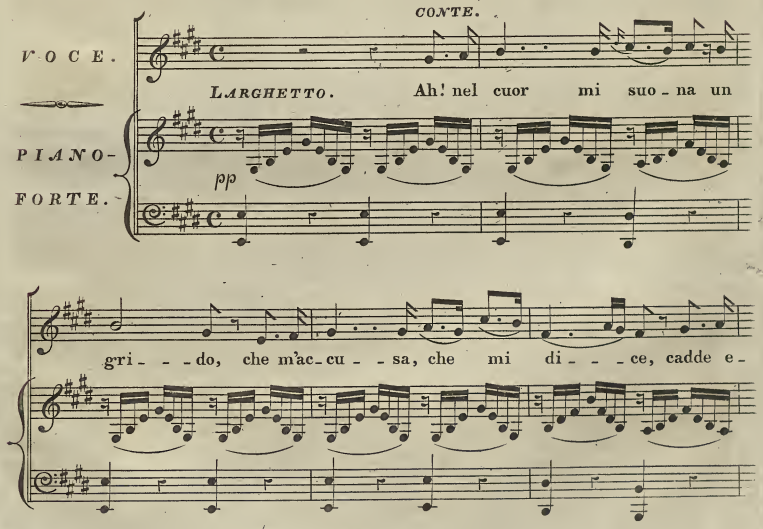
GEMMA DI VERGY,

Composed by

SIGNOR DONIZETTI.

Price 2/6.

London, Printed & Sold by R. MILLS, Nephew of, & Successor to the late Robt Birchall, 140, New Bond Street.



(This Arrangement is Property.)

stin - - ta l'in - fe - - li - - - - ce, e il consorte, e il consorte la sve -

nò. Cadde e - stinta, cadde estin - ta l'infe - - li - - - - ce, e il con -

f

sorte, e il consor - te la sve - nò. Al mio duol, al mio duol soccorri, o

p

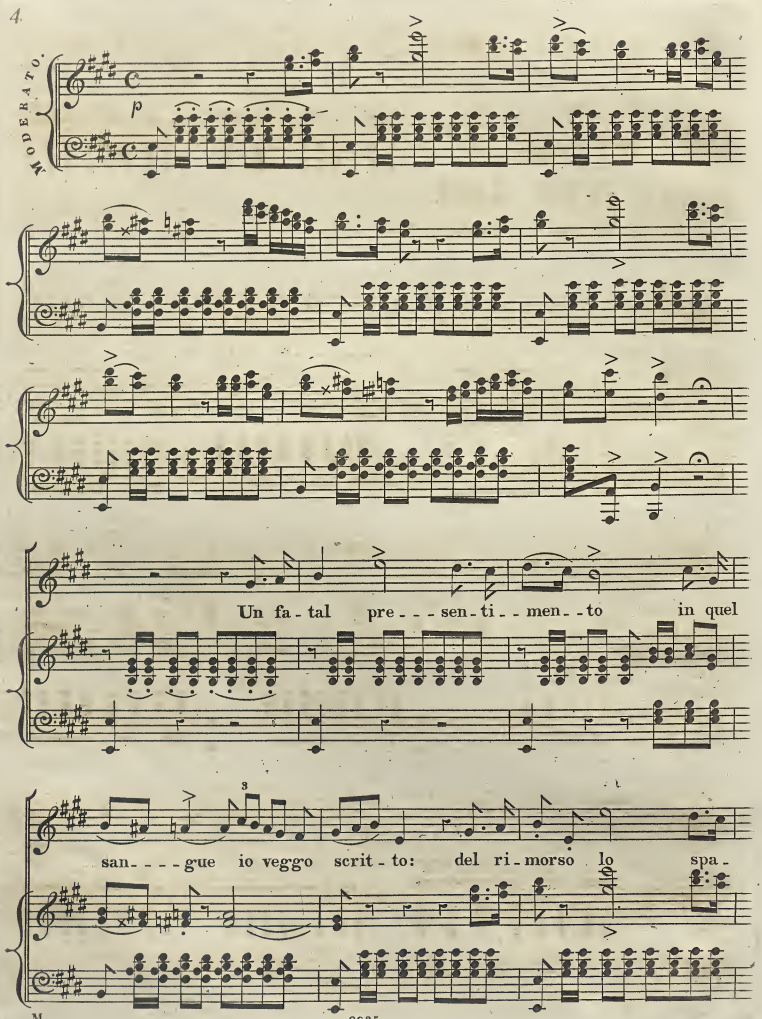
Gui - - - - - do, Guido an - ch'ei, Guido an - ch'ei, m'abban - do - nò! Ah!.. Ah! nel

cuor mi suo_na un gri_ _ _do, che m'ac_cu_sa, che m'accusa che mi

di_ _ _ _ce, cadde e_stinta, cadde estinta l'in_fe_li_ _ _ _ce e il con_

sor_te, e il consorte la sve_nò. Infe_li_ce il con_sor_ _te la sve_

nò. Cadde estinta l'in_fe_li_ce e il consorte la sve_nò.


MODERATO.
p
Un fa - tal pre - - - sen - ti - - men - - to in quel
san - - - - gue io veggo scrit - to: del ri - morso lo spa -

ven - - to agghiaccia - - - re il sen mi fa. Io di

Gem - - ma ho il cor traf - - fit - - - - - - to e rea pe - - - - na il Ciel m'en

dà. Un fa - tal pre - - - sen - ti - - - men - - to in quel

san - - - - gue io veggo scrit - to; del ri - mor - so lo spa -

vento ag- - - - - ghiac_ciar il sen mi fa: . . . . del ri_

mor_ _ so lo spa_ _ ven_ _ to, del ri_mor_so lo spav

ff

sen, ag_ ghiac_cia_ re il sen . . mi

ven=to ag ghia=ciar il sen mi

p

fà.

vento ag- - - - - ghiac_ciar il sen mi fa: . . . . del ri-

mor- - so lo spa- - ven- - to, del ri-mor-so lo spaven-to agghiac-

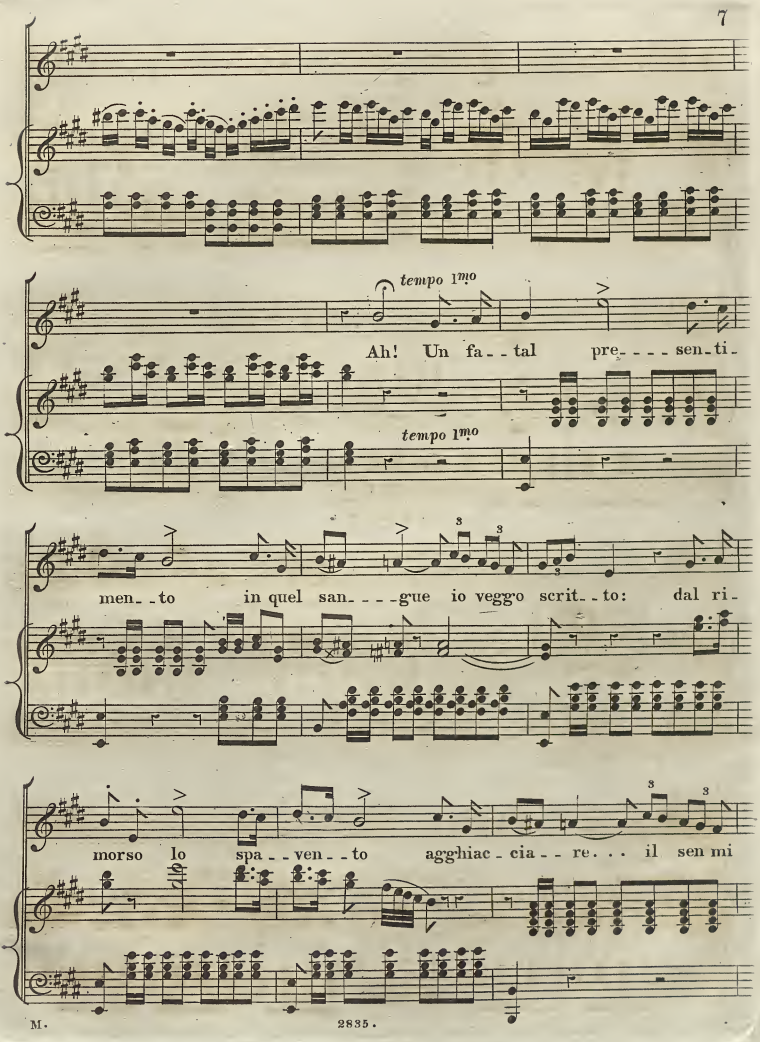
ff

cia- - - - - - - - re il sen, ~~ag- - ghiac- cia- - re il sen. . . mi~~

ven=to ag ghia=ciar il sen mi

p

fà.


tempo 1mo
Ah! Un fa - - tal pre - - - - sen - ti -
tempo 1mo
men - - to in quel san - - - - gue io veggo scrit - - to: dal ri -
morso lo spa - - ven - - to agghiac - cia - - re. . . il sen mi

fà. Io di Gem - - ma ho il cor tra - fit. - - - - - - to, e rea

pe - - - na il Ciel m'en dà. Un fa - - tal pre - - - - sen - ti -

f

men - - to in quel san - - - gue io veggo scrit - - to: del ri -

mor - so lo spa - ven - to ag - - - - ghiac - ciar il sen mi

fà: . . . del ri - mor - - so lo spa - ven - - - to, del ri -

ff

mor - so lo spa

ag - ghiac -

ven = to

cia - - re il sen - - - mi fà. del ri - mor - - so lo spa -

ag - ghia = ciar il sen mi

p

- - - - - - - ven - - - - - - - - - - - - to. . . . . ag - - - - - - - ghiac -

p

fà: . . . del ri - mor - - so lo spa - ven - - - to, del ri -

ff

mor - so lo spaven - to agghiac - - cia - - - - - - - - re il sen, ~~ag - ghiac~~

ven = to

~~cia - - - re il sen - - - mi~~ fà. del ri - mor - - so lo spa -

ag - ghia = ciar il sen mi

p

- - - - - - - ven - - - - - - - - - - - - to. . . . . ag - - - - - - - ghiac -

p

cia - re il sen. . . . mi. . . . fa, il sen mi

fa, il sen mi fa, il sen mi fa, il sen mi fa, il

sen mi fa.

Y - 1839 -

Per questa bella mano

Aria

con Contra Basso obligato

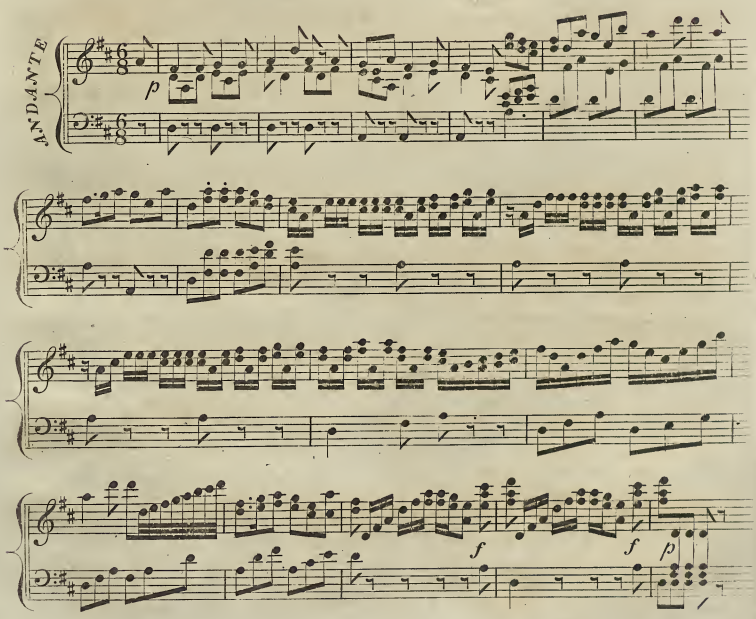
Adapted for the PIANO FORTE,

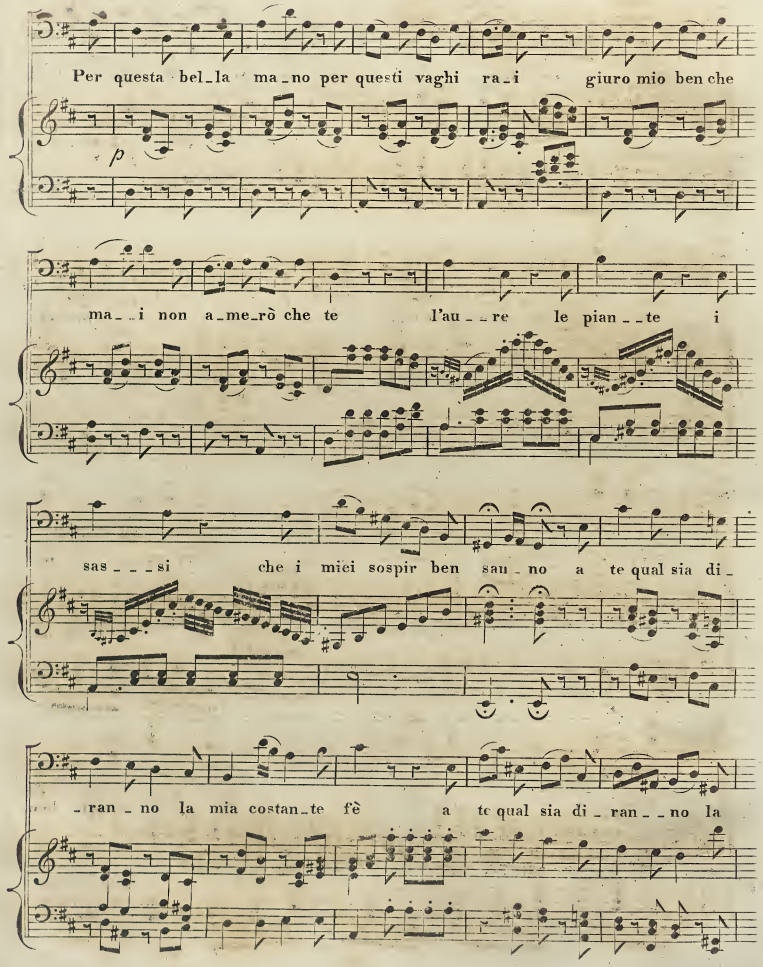
Composed by

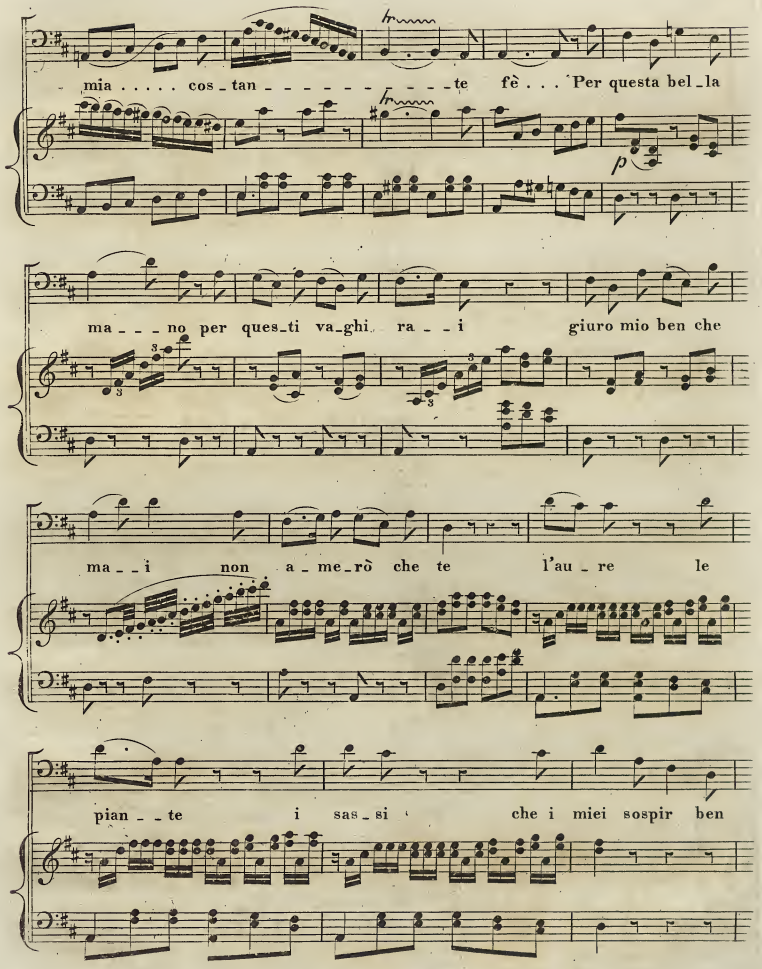
W. A. MOZART.

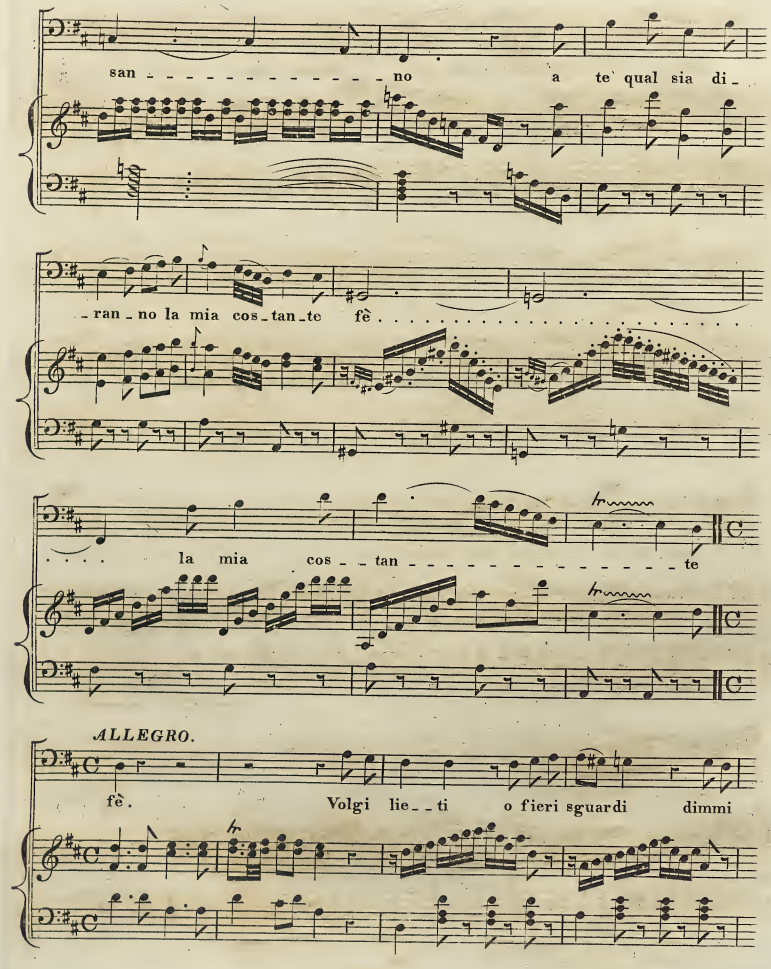
Price 2/-

London, Printed & Sold by Birchall & Co. 140, New Bond Street.




Per questa bel_la ma_no per questi vaghi ra_i giuro mio ben che
p
ma_ _i non a_me_rò che te l'au_ _re le pian_ _te i
sas_ _ _si che i miei sospir ben san_no a te qual sia di_
_ran_no la mia costan_te fè a te qual sia di_ran_ _no la


mia . . . . . cos_tan - - - - - - - - - te fè . . . Per questa bel_la
p
ma - - - no per ques_ti va_ghi ra - - i giuro mio ben che
ma - - i non a_me_rò che te l'au_re le
pian - - te i sas_si che i miei sospir ben


san no a te qual sia di-
-ran-no la mia cos-tan-te fè
la mia cos-tan te
ALLEGRO.
fè. Volgi lie-ti o fieri sguardi dimmi

pur che m'odi, o m'a_ _mi dimmi pur

che m'odi, o m'a _ _ _

ADAGIO. ALLEGRO.

giar può terra o Cie_lo quel de_sir che vi_ve in me quel de_sir che

vi_ve in me Volgi lieti o fie_ri sguardi dimmi

pur che m'odi, o m'a_mi, dimmi pur che m'odi, o

m'a_mi

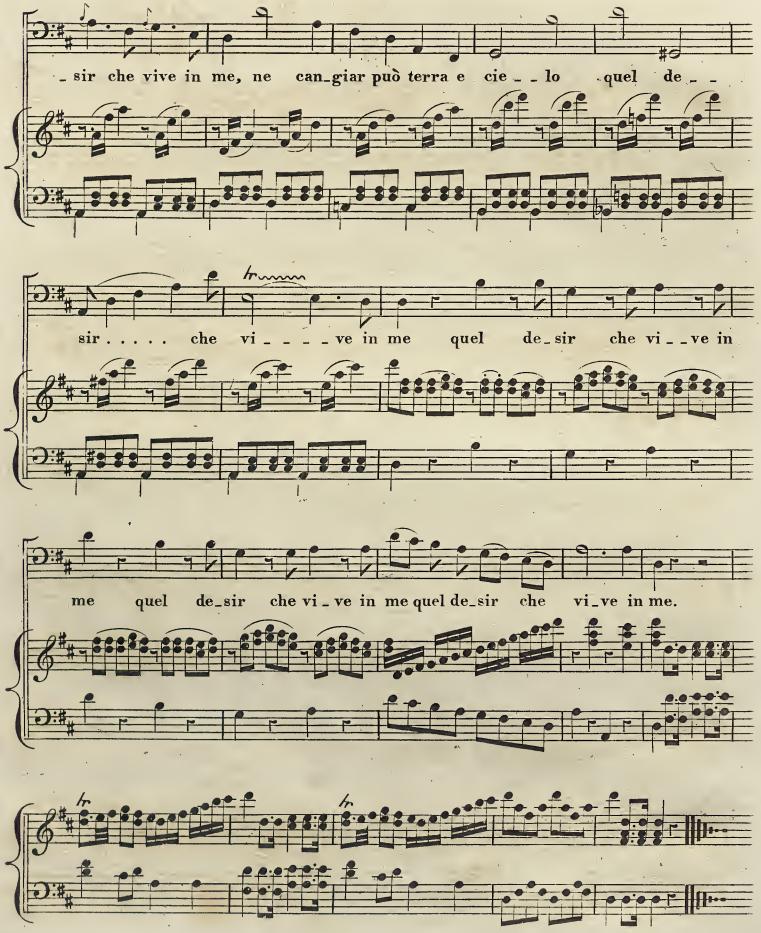
Sem - - - pre ac - ce - so ai dol - - ci Dardi

sem - - - - pre tuo vò che mi chiami, ne can -

ADAGIO. *ALLEGRO.*

giar può ter - ra e cie - lo quei de - sir che vi - ve in me quel de -

- sir che vi - - ve in me ne can - giar può terra o cie - - lo quel de -


_sir che vive in me, ne can_giar può terra e cie _ _ lo quel de _ _
sir . . . . . che vi _ _ _ _ ve in me quel de_sir che vi _ _ve in
me quel de_sir che vi_ve in me quel de_sir che vi_ve in me.

Zy - 1843 -

AMBO NATI IN QUESTA VALLE.

Romanza,

Nell' Opera

LINDA DI CHAMOUNIX,

dal Maestro

DONIZETTI.

Ent. Sta. Hall.

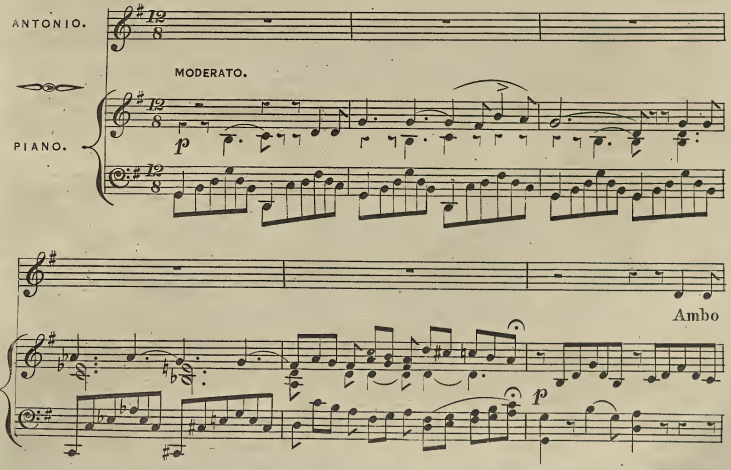
Price 2 6

LONDRA,

Presso, T. BOOSEY & Co 28, Holles Street, Oxford Street.

MILAN, & FLORENCE, G. Ricordi.

VIENNA, A. Diabelli & Co



Ambo nati.

na_ti in que_sta val_le nos_tra sor_te qui fu u_

_ni_ta, eb_be Lin_da quì..... la..... vi_ta e..... mio

stringendo.

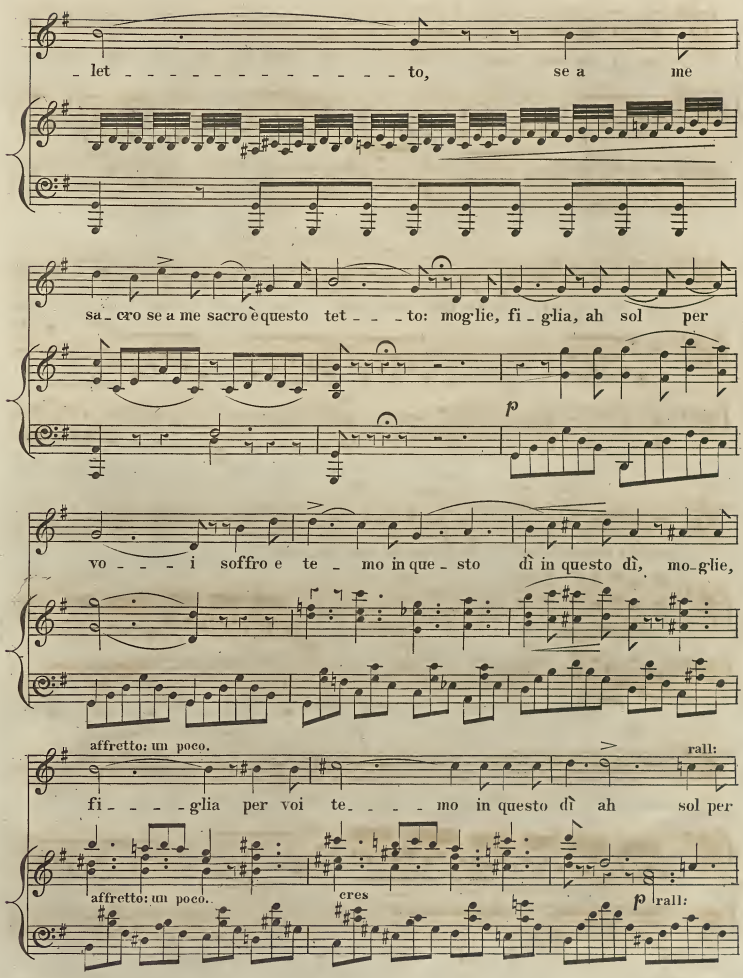
a piacere.

padre e mio padre ah! il mio pa_dre qui mo_rì.

pp

Or tu ve_di or tu ve_di se di_

Ambo nati.


let to, se a me
sa_cro se a me sacro è questo tet_to: mog'lie, fi_g'lia, ah sol per
p
vo_i soffro e te_mo in que_sto dì in questo dì, mo_g'lie,
affretto: un poco.
rall:
fi_g'lia per voi te_mo in questo dì ah sol per
affretto: un poco.
cres
p
rall:

Ambo nati.

vo - i sol..... per vo - i soffro e tempo in que - - - sto

dì.

poco più.

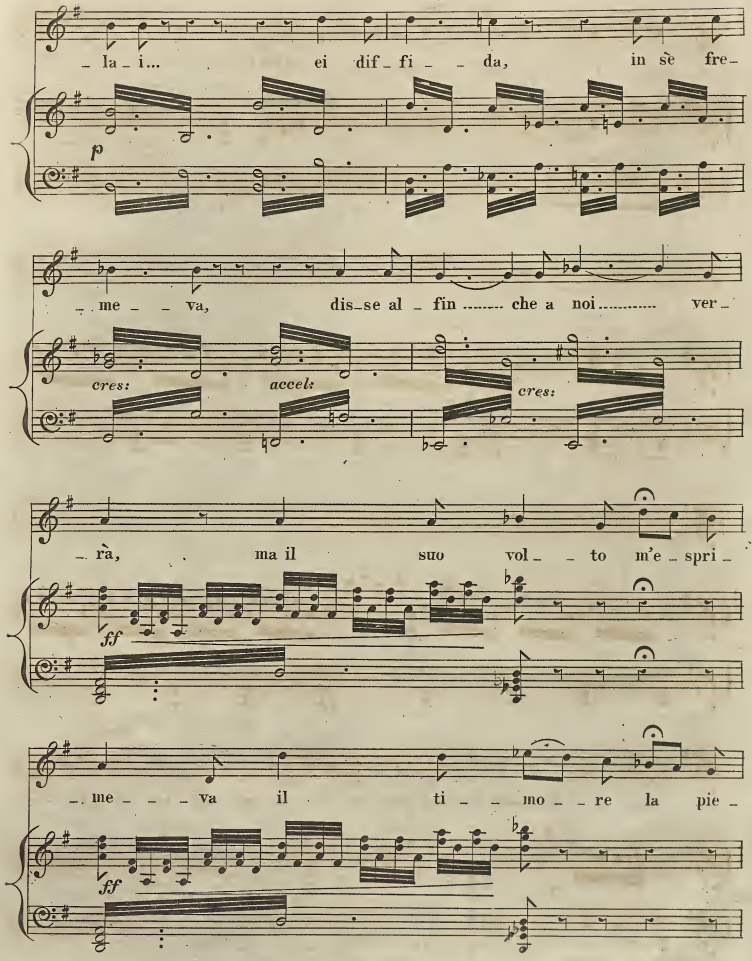
f *p*

f

Vi - di or o - ra il buon pre - fet - to mie spe - ran - ze gli sve -

fp

Ambo nati.


la i... ei dif fi da, in se fre
p
me va, dis se al fin che a noi ver
cres:
accel:
cres:
rà, ma il suo vol to m'e spri
ff
me va il ti mo re la pie
ff

Ambo nati.

1mo Tempo.

_ ta: ec _ co, o mo _ glie, il rio pen _

1mo Tempo.

p

rall:

p

_ sie _ _ _ _ ro che tre _ mar an _ cor mi

fa an _ cor mi fa, ec _ co, o mo _ _ _ glie, il rio pen _

accell:

rall:

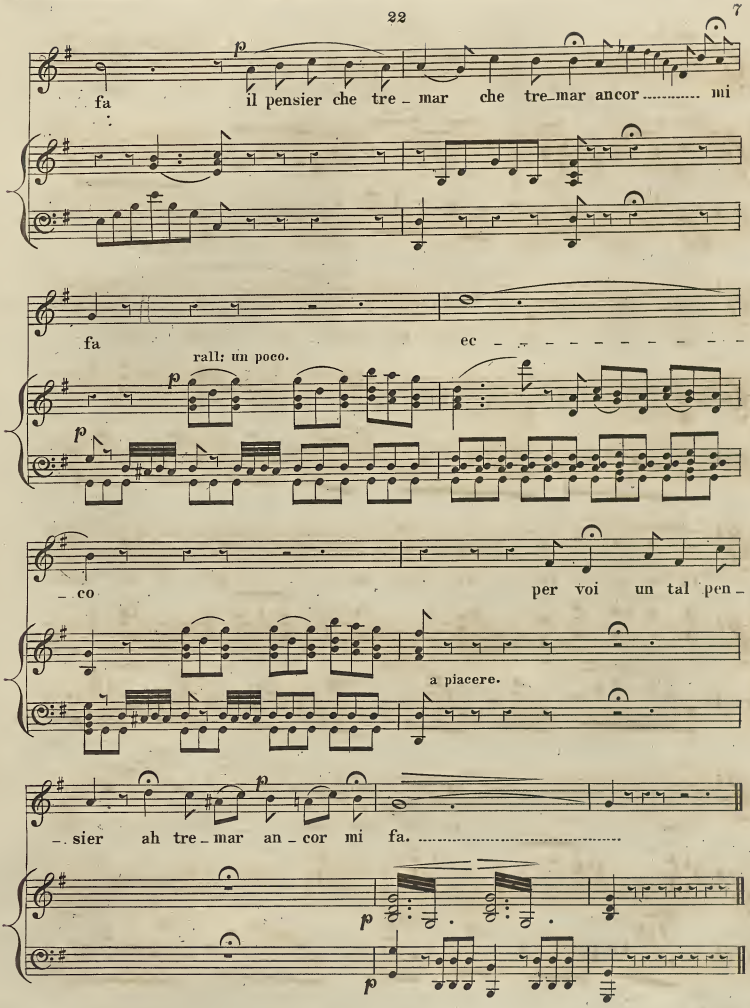
_ sie _ _ _ _ _ _ ro che tre _ mar..... an _ cor..... mi

cres:

p

rall:

Ambo nati.


7
p
fa il pensier che tre_mar che tre_mar ancor ..... mi
fa ec _ _ _ _ _ _ _ _ _ _
rall: un poco.
p
p
_ co per voi un tal pen_
a piacere.
p
_ sier ah tre_mar an_cor mi fa. .....
p
p

Ambo nati.

Ug – 1843 –

Cara luoghi ov'io passai?

Romanza.

Composed for, and Sung by

MADAME BRAMBILLA,

In the admired Opera

LINDA DI CHAMOUNIX.

By

Donizetti.

Ent. Sta. Hall. Price 1/6.

LONDON,
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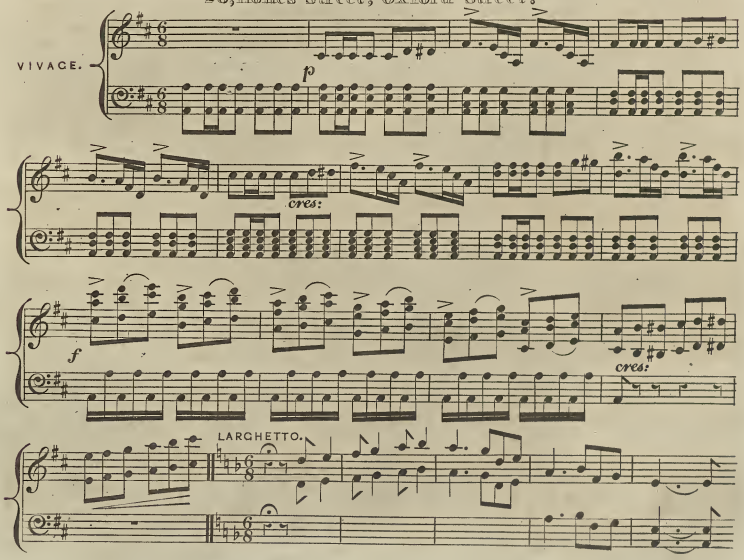

Cari luoghi ov'io passai.

Ca_ri luoghi ov'io pas_'sa_i i pri_mian_ni di mia vi_ta v'abban_dono e chi sa

p p

ma_ i quando an_cor vi_ri_ve_drò Po_ve_retto abban_do_na_to senza af_

_fetto e senza a_i_ta de miei giorni il più be_a_to sarà il dì che tor_ne_

_rò sa_rà il di che tor_ne_rò Ad_di_o ad_

_di_o.

Ed al - lor che il tris - to pian - to in pia - ce - re fia can - gia - to Ri - ve -

p

- drò l'a - si - lo a - ma - to o - ve fui fe - li - ce un dì Ri - suo - na - re del mio

p

canto io fa - rò le selve an - co - ra de' miei giorni il più be - a - to sarà il

dì che tor - ne - ro sa - rà il dì che tor - ne - rò ad -

- di - - - o ad - - - di - - - o.

Cari luoghi ov'io passai.

12

Y_ 1843_

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PER SUA MADRE ANDÒ UNA FIGLIA,

Ballata,

Nell' Opera

LINDA DI CHAMOUNIX,

dal Maestro

DONIZETTI.

Ent. Sta. Hall.

Price 2/-

LONDON,

Pref.so. T. BOOSEY & Co. 28. Holles Street, Oxford Street.

MILAN. & FLORENCE. G. Ricordi. VIENNA. A. Diabelli & Co.

PIEROTTO.

LARGHETTO.

PIANO.

Per sua madre andò una fi_glia mi_glior sor_te a rin_trac_ciar: col_le la_gri_me al_le ci_glia le do_len_ti si ab_brac_

calando.

- ciar. Pen-sa a me, di-cea la ma-dre, ser-ba in-tat-to il tuo can-

- do-re, nei ci-men-ti dell' a-mo-re vol-gi al Nu-me il tuo pre-

- gar: ei non

puo-te a buona fi-glia la sua grazia la sua grazia ri-cu-

f *p*

Per sua madre.

Poco più.

- sar.

Poco più.

f

p

rall.o

I.mo Tempo.

PIE.

p

Què con - - - - si - gli ahi! troppo po - - co la fan -

I.mo Tempo. meno.

p

- ciul - - la ram - men - tò: nel suo cor s'ac - - ce - se un

fuo - co che la pa - - ce le in - vo - - lò. La tra -

p

calando.

p

Per sua madre.

-di - ta al - lor ri - tor - na cer - ca in - van di ma-dre un

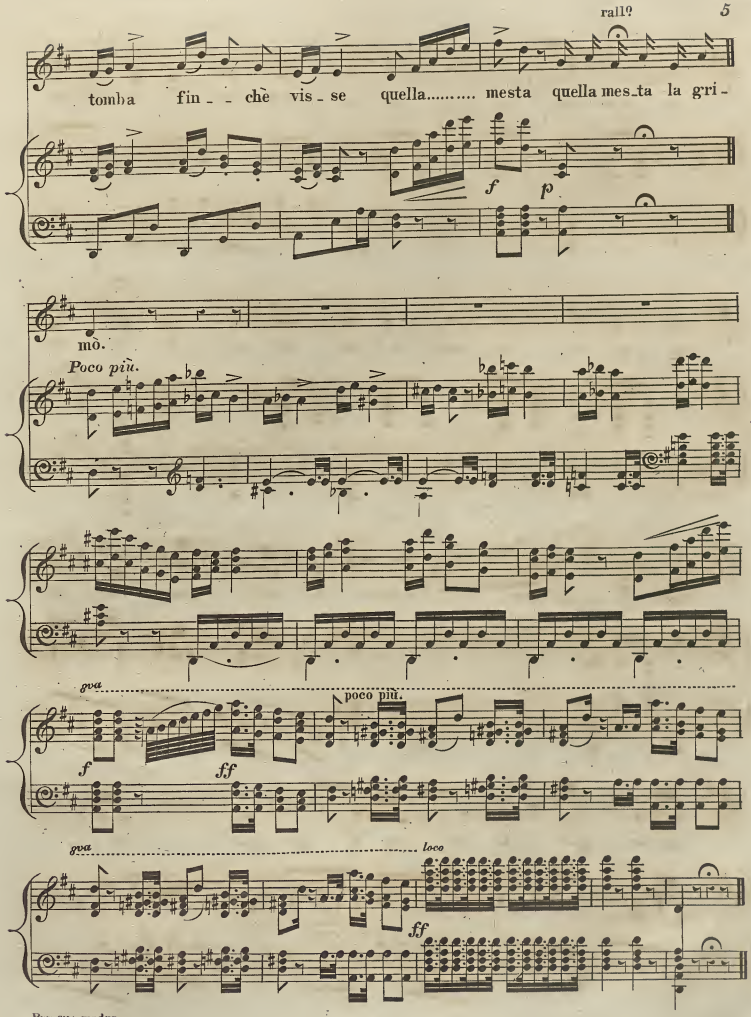
se - no di ri - mor - si il cor ri - pie - - no u - - na

tom - ba u-na tom - - - ba ritro - vò: sulla tomba fin - chè

p

p

vis - se quel - - la me - - sta la - gri - mò sul - la


rall?
tomba fin - - chè vis - se quella..... mesta quella mes_ta la gri-
f
p
mò.
Poco più.
gva
poco più.
f
ff
gva
loco
ff

13

Ly_1843.

A CONSOLARMI AFFRETTISSI.

(FOR ONE VOICE.)

Sung

with great applause in

Donizetti's Opera

LINDA DI CHAMOUNI.

Ent. Sta. Hall.

Price 2/6

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T. BOOSEY & Co. FOREIGN MUSICAL LIBRARY,
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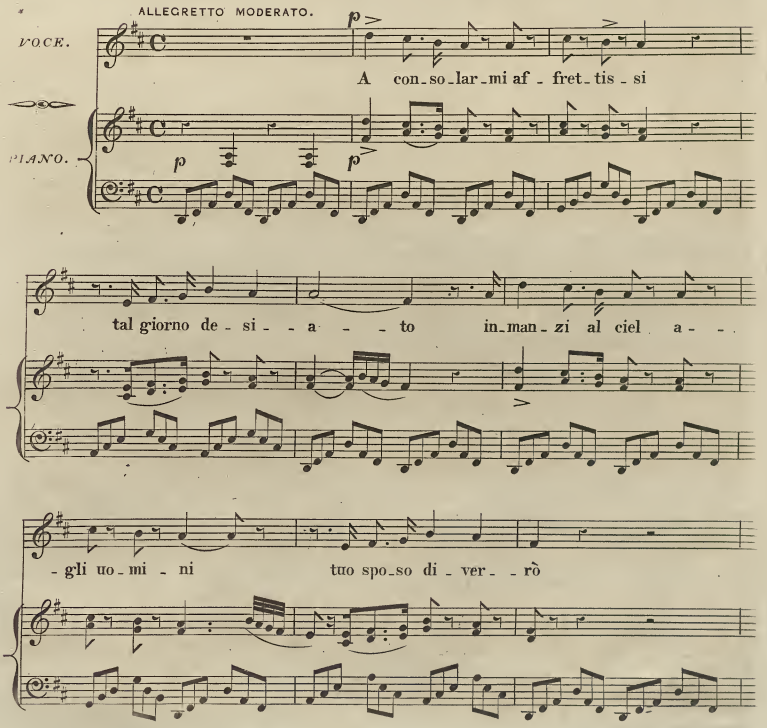
A CONSOLARMI AFFRETTISSI.



e allor mai più di - vi - der - si col mio te - so - ro al - la - - to

rinf:

di puro amor frà l'es - ta - si in ciel mi tro - ve - -

- rò ah! in ciel mi tro - ve - rò ah! in

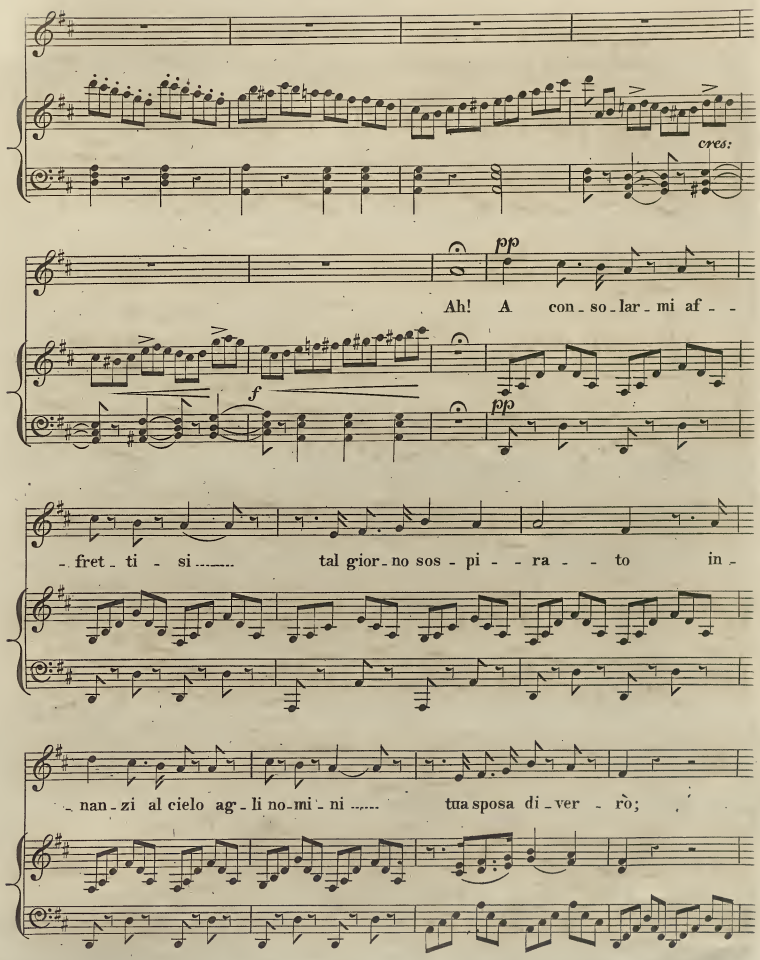
gva

cie - - - lo in ciel mi tro - ve - rò.

loco

Più All°

\ consolarmi affrettissi.



A consolarmi affrettissi.

e allor mai più di - vi - der - si col mio te - so - ro al -

- la - - - to di puro amor nell' e - sta - si

cres: *f* *gva*

in ciel mi tro - ve - rò ah! in ciel mi tro - ve -

p *gva*

- rò ah! in ciel in ciel mi tro - ve -

rall° *gva* *loco* *rall°*

A consolarmi affrettissi.

Più Allegro.

f

_ rò in ciel in ciel in ciel in

f Più Allegro.

ciel mi tro - ve - - rò ..... in

fz *fz*

ciel ..... mi tro - - - - ve - rò.

A consolarmi affrettissi.

Ig 1843.

Per la gloria d'adorarvi

Aria in the Opera of

GRISELDA,

Sung by Mr. H. Phillips at the Ancient Concerts,

Composed by

GIOV. BAT. BUONONCINI,

Arranged by C. Lucas.

(One of the Conductors of the above Concerts.)

Entd at Sta. Hall. Price 1/6.

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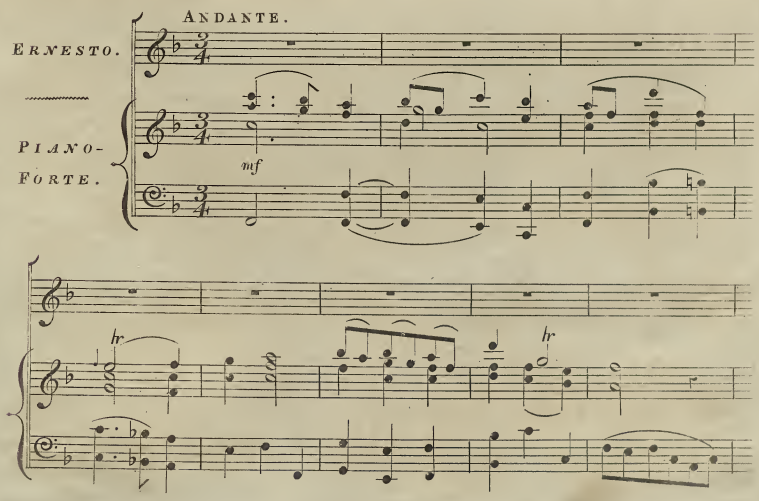


mf *p*

Per la glo - - - ria d'a - - - - do - - rar - - - - vi vo - glio a -

mar - vi o lu - - ci ca - - - - re Per la glo - - - ria

pp

da - - - - do - - rar - - - vi vo - glio a - - - mar - vi o lu - ci ca - re.

mf

A - man - do pe - ne - - - rò ma sem - pre v'ame - - rò si

mf

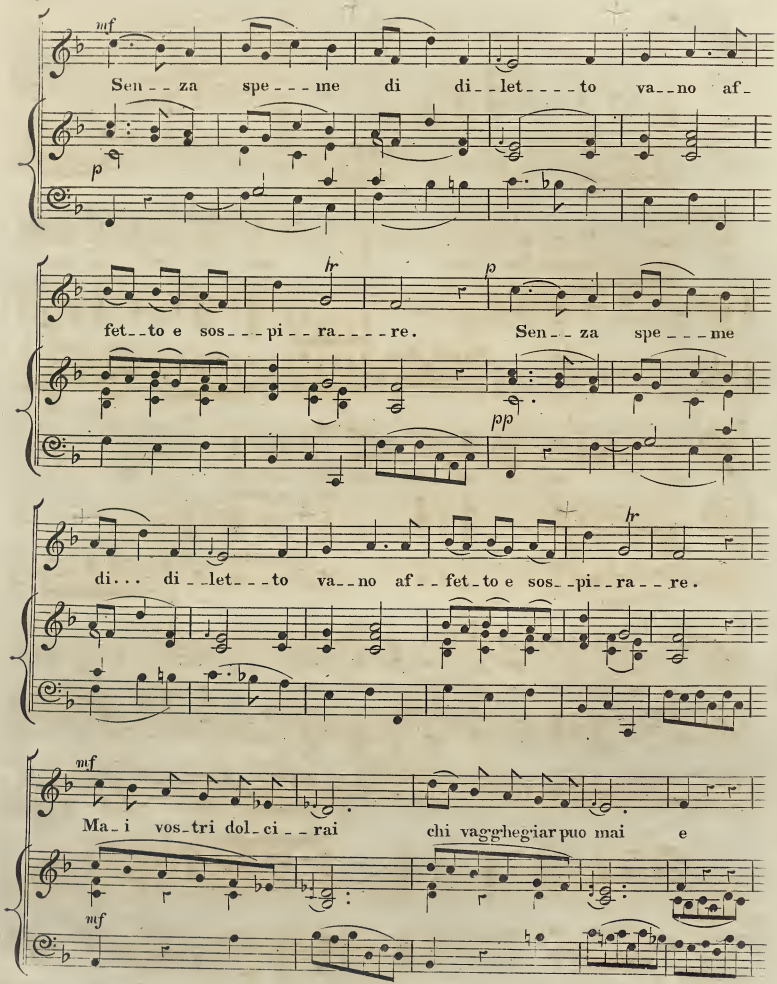
si nel mio pe-na---re. A-mando pe-ne--rò

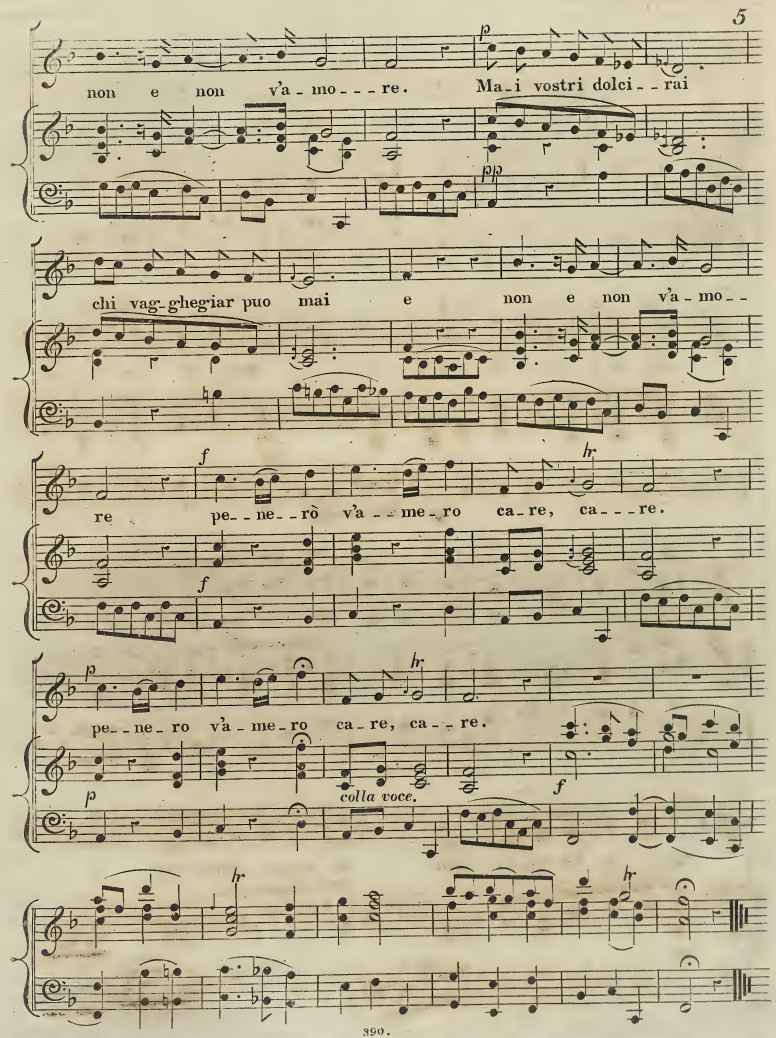
ma sem-pre v'a-me-rò si, si nel mio pe-na-

re pe--ne-rò v'a--me-ro ca-re ca----re.

pe---ne--rò v'a--me-ro ca-re ca---re.

colla voce.


mf
Sen - - za spe - - - me di di - - let - - - - to va - - no af -
p
fet - - to e sos - - - pi - - ra - - - - re. Sen - - za spe - - - me
pp
di . . . di - - let - - - to va - - no af - - fet - to e sos - - pi - - ra - - re.
mf
Ma - i vos - tri dol - ci - - rai chi vagghegiar puo mai e
mf


p
non e non v'a - mo - - - re. Ma - i vostri dolci - - rai
pp
chi vag - ghegiar puo mai e non e non v'a - mo - -
f
hr
re pe - - ne - - rò v'a - - me - ro ca - re, ca - - - re.
f
p
hr
pe - - ne - ro v'a - me - ro ca - re, ca - - re.
p
colla voce.
f
hr
hr

15

Ly – 1843 –

T'SALTIAM LA TUA POTENZA.

(FOR ONE VOICE.)

Sung

with the greatest applause by

LABLACHE,

in

Donizetti's favorite Opera

LINDA DI CHAMOUNI.

Ent. Sta. Hall.

Price 2/6

LONDON,

T. BOOSEY & Co. FOREIGN MUSICAL LIBRARY.

28. Holles Street. Oxford Street.

ESALTIAM LA TUA POTENZA.

LARGHETTO.

con passione.

VOCE.

PIANO.

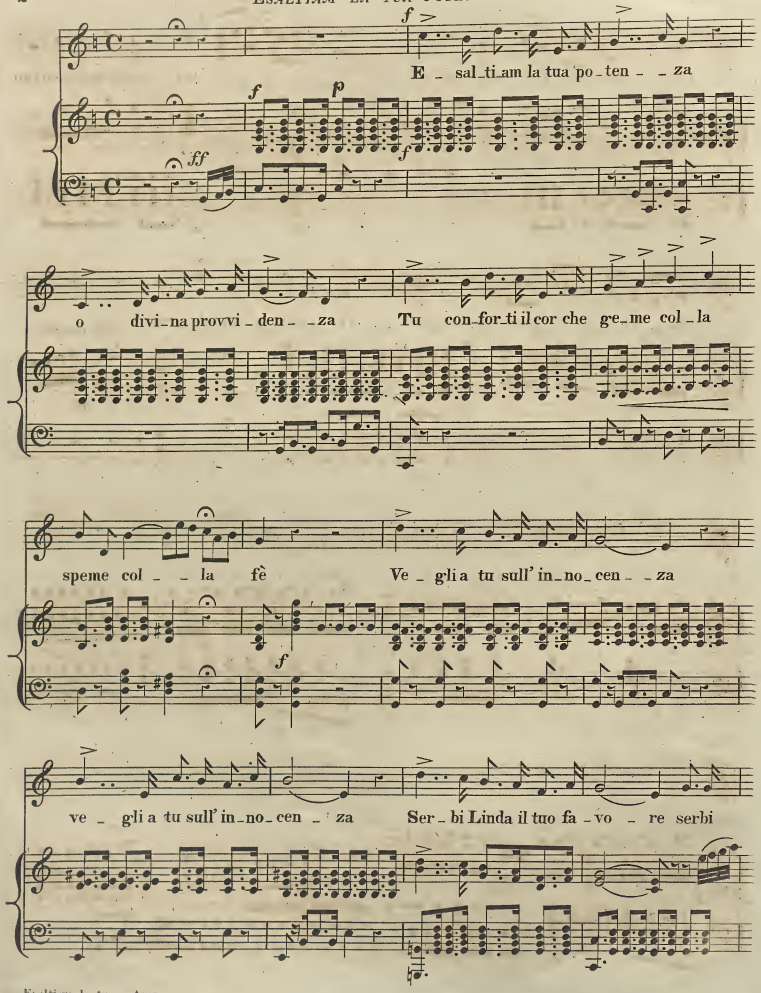
La fig'lia mia, quell'An_g'elo in co_sì fier pe_ri_g'lio si_gnor deh com_pi an_ge_te_mi da_te_mi voi con_si_g'lio la fig'lia a un pa_dre mi_se_ro sal_va_te per pie_tà sal_va_te per pie_tà a un pa_dre mi_se_ro sal_va_te la fi_g'lia sal_va_te la fi_g'lia per pie_tà.

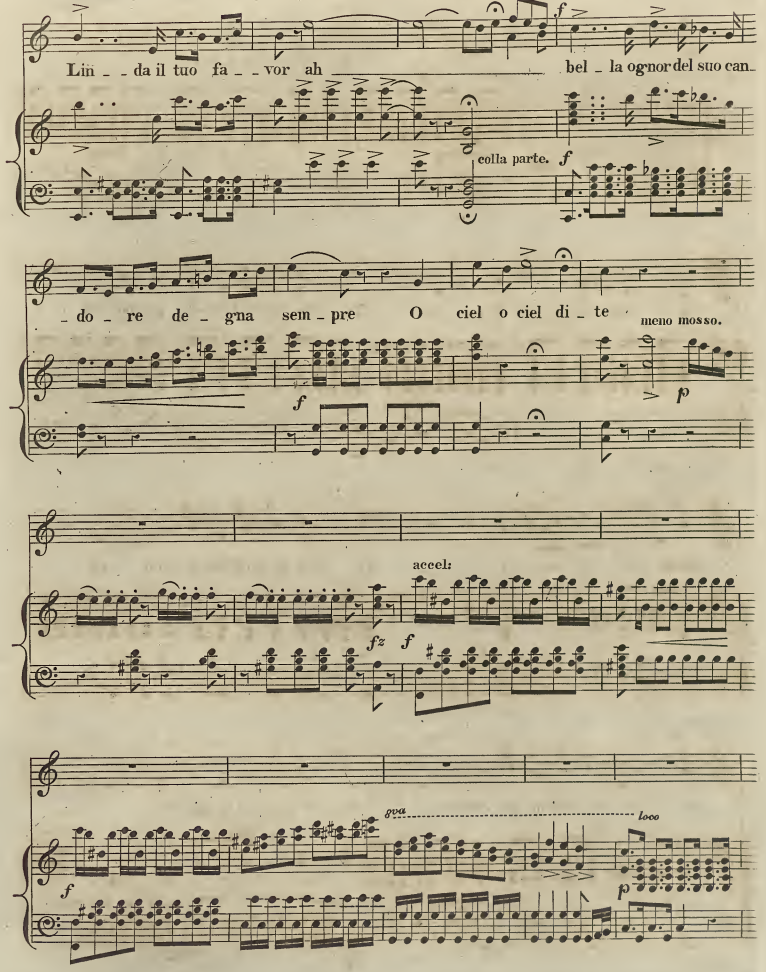
accel:

rall?

piangendo.

Esaltiam la tua potenza.


f
E _ sal_ti_am la tua po_ten _ _ za
f p
f
ff
o divi_na provvi _ den _ _ za Tu con_for_ti il cor che ge_me col _ la
speme col _ _ la fè Ve _ gli a tu sull' in_no_cen _ _ za
f
ve _ gli a tu sull' in_no_cen _ za Ser _ bi Linda il tuo fa _ vo _ re serbi



Esaltiam la tua potenza.

E - salti am la tua po - ten - za / O di - vi - na provvi - den - - za

f *p*

Tu con for - ti il cor che ge - me col - la speme col - - la fè

f

Ve - glia tu sull' in - no - cen - za Ve - glia tu sull in - no - cen - - za

Ser - bi Linda il tuo fa - vo - re serbi Lin - da il tuo fa - vor ah

Esaltiam la tua potenza.

bel_la ognor de suo can_do_re de_gna sempre o ciel o ciel di

colla parte. *f*

f

f accel:

te de_gna ognor di noi di te di noi di

f accel:

te di noi ah si di noi di te di noi di te di

noi di noi di te

Esaltiam la tua potenza.

16

Y_1843.

Armida dispietata — RECIT.vo E Lascia chi pianga

Aria — in the Opera of RINALDO.

Composed by G. F. HANDEL, as Sung by Madame Pauline Viardot Garcia & Arranged for the Concerts of Ancient Music by

H. R. BISHOP, Mus.c Bac. Oxon.

(Conductor of the above Concerts)

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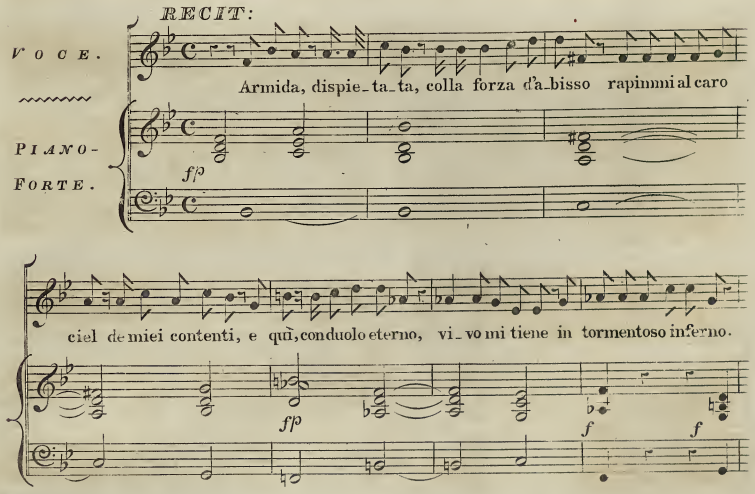

Si_gnor, deh! per pie_tà, lascia_mi piange_re.

p p

ARIA.

ANDANTE LARGHETTO.

pp

Lascia ch' io pian_ga la cru_da sor_te,

E che sos___pi__ri la li_____ber_____tà.

e che sos___pi___ri e che sos___pi___ri la

li - - - - - ber - - - tà. Lascia ch' io pian - - ga

la cru - da sor - - te, E che sos - - - - pi - - ri la

li - - - - - ber - - - tà.

p

Il duo_lo in_ _fran_ _ga Que_ste ri_ _tor_ _te, De miei mar_

pp

ti_ _ri sol per pie_ _ _tà . . . . de miei mar_ _ti_ _ri sol

per pie_ _ _ _tà. Lascia ch' io pianga la cru_da

sor_te, E che sos_ _pi_ _ri la li_ _ _ _ _ber_ _ _ _ _tà.

poco accellerando.

E che sos - - pi - - ri, e che sos - - pi - - ri la li - - - - ber -

Tempo I^mo

tà. Lascia ch' io pianga la cru - da sor - te,

E che sos - - pi - ri la li - - - - ber - - tà.

p

Cres. *mf*

OH DE' VERD' ANNI MIEI.

Cavatina,

FROM

Verdi's admired Opera

ERNANI.

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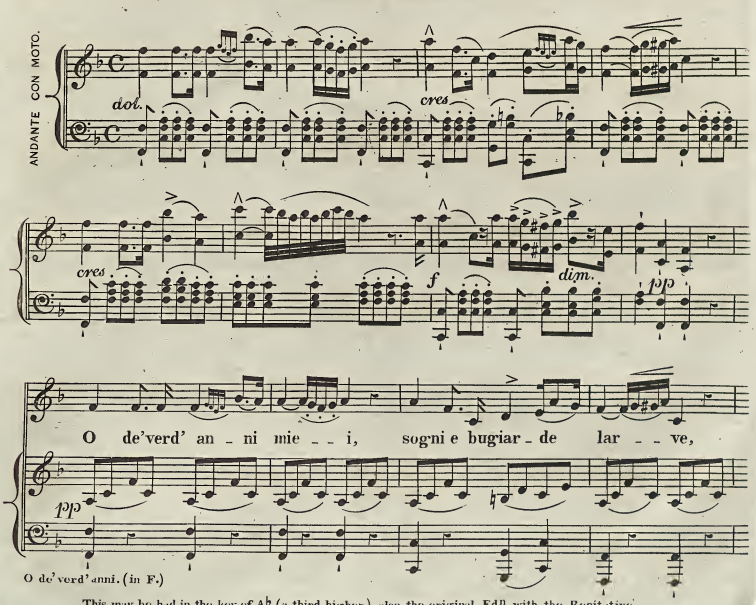

O de'verd' anni. (in F.)

This may be had in the key of A♭ (a third higher) also the original Ed^n with the Recitative.

se troppo ci cre - de - - - i, l'incanto, l'incan - to o - ra di - sparve.

S'o - ra chiama - to so - - no al più subli - me tro - - no

cres *p* *cres*

del - la vir - tù com' a - - qui - la sui van - ni, sui vanni m'alze

pp

con forza.

- ro; ah! e vin - ci - tor de' se - - co - li il

più moto.

espres *f*

O de' verd'anni. (in F.)

ad lib.

no - me... il nome mi - o fa - rò; e vin - ci - tor de'

pp cres

slent: slent.

se coli il nome-mio fa - rò il nome mi - - o fa - rò.

ff fz p slent: pp slent.

slent. slent.

e vin - citor de' se coli il nome mio fa - rò il nome mi - - o fa -

cres ff fz p slent. slent.

ff

- rò e vin - ci - tor de' se - co - li il nome mio fa - rò.

pp pp

O de' verd' anni. (in F.)

124
9

18

DUETTO

E ben per mia memoria

nell' Opera

LA GAZZA LADRA

Del Sig.r M.o

Gioachino Rossini

Eseguito al R. Teatro alla Scala, dalle Sig.re Belloc e Gallianis

Dedicato dall' Editore

ALL'ILL.ma SIG.ra LA SIGNORA CONTESSA

AMALIA BELGIOJOSO

Proprietà dell' Editore
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MILANO

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IN FIRENZE Nella Calcografia di Musica di Giuseppe Lorenzi sulla Piazza di S: Lorenzo all' Insegna dell' Orfeo dove trovasi Archivio di Spartiti, e Musica Strumentale da Vendersi e darsi a Nolo, trovasi pure Magazzino di Piano Forti, Arpe altri Strumenti, parimente da Vendersi e darsi a Nolo

NINETTA

Deh pensa chedomani oggifors' anco non sarà più mio quest'or_na_

PIPPO

Recit.vo

ALLEGRO

F

mento

Ohibò non lo cre_dete esser non può meldice il cor te_nete.

F

Segue Duetto

NINETTA

E ben per mia me - moria la ser - - - be - rai tu stesso la ser - be - - - rai tu

AND.no pastoso

stes - - - - - - - - - - - - - - so non hai piu scu - se a - desso di ri - - fiu - tar - la ancor non hai piu scusea -

des - - - - so di ri - fiutarla ancor non hai piu scu - - se a - des - - - so di ri - fiu - tarla an - - cor

PIPPO

Pe - - - gno adora - to ah sem - - pre che Pip - - - - po res - - - te - - - rai con

Pip_po res_ _ te_ra _ _ _ _ _ _ _ _ _ _ _ _ _ i compagno mia sa_ _rai finche mi bat_ _te il

cor compagno mia sara_ _ _ _ i finchemibatteilcor compagno mia sa_rai fin che mi battemi batte il cor

f

Mi ca_do_no le lagrime m'opprimeilsuodolor mi ca_ _do_no le

Mi ca_do_no le lagrime m'opprimeilsuodolor mi ca_ _do_no le la_ _ _grime mi ca_ _do_no le

la__grime m'opprime il suo do_lor un'a_ni_ma si tenera mi fia presente o_gnor mica_do_no le

la__grime m'opprime il suo do_lor un'a_ni_ma si tenera mi fia presente o_gnor mica_do_no le la__grime mica__do_no le

la__gri_me m'oppri__me il suo do___lor un'a_____ni__ma si te_nera mi fia presen_te o_

la___gri_me m'oppri__me il suo do___lor un'a_____ni__ma si te_nera mi fia presen_te o_

gnor presente o__gnor mi fa presente presente o gnor presente o___gnor mi fa presente, presen_te o_gnor.

gnor presente o_____gnor mi fa presente presente o gnor presente o_____gnor mi fa presente presen_te o_gnor.

s.a alta ff.

NINETTA

PIPPO

ALLEGRO

p

A mio no - - - me deh con - - segna questo a - - nel - - lo al mio Gia - netto a mio

no - - me deh con - segna questo a - nel - lo al mio Gianetto

tanta fe - - - de eguale af - fet - - - to

ah ve__du____to mai non ho no no

ff.

Digli in_ sie___ me che lui

so_lo fino all' ul____timo sos_pi_ro ma non di____gli

che il mio duo___lo questo core ah ch' io de_li_ro il mio

ben più non vedrò il mio ben più non ve__drò più

non ve__drò più non ve__drò

Per ca_ri___tà ecs-

ff.

sa_te si si non dubi__ta_te tut_to fa___rò

non t'obli___ar

di__rò che di_te sa__pe___te chi s'on io sa-

f *f* *f*

Po_ve_ro Pippo ad__dio

pe__te chi s'on io

f

sotto voce

ad__dio se ancor qui res__to mi scop_pia in se_no il cor

L'ul_ti__mo i__stan_te l'ul_timo istan_te e ques_____to

mi scoppia in se_no il cor L'ul_ti__mo l'ul_timo istan_te e ques_____to

f *f*

che ci ve__dia_mo che ci ve_dia_mo an__cor

l'ul_ti___mo che ci ve_dia_mo an__cor ve____do in quegli oc___chi in quegli occhi il

f

ve - - - - do in quegli oc - - - chi in quegli oc - chi il pian - - - to

pian - - - to

Do - - ve si tro - va oh Di - o un più sin - - - ce - - - ro a - - - mo - re un

Do - - ve un un

più sin - - ce - - ro a - - mor

più mor Ve - - - - - do in quegli oc - - - - chi in quegli occhi il pian - - - - - - to

F

ve - - - - do in quegli oc - - - - - chi in quegliocchi il pian - - - - to

Do - - ve si tro_va o Di_o un più sin_ce_ro a_mo_re un più sin_ce_ro a_

Do - - ve un un

mor do - - - - ve si tro - - - va un più sin_ce - - - - ro sin - - - ce - - ro a_mor . . . .

mor do - - - ve si a - mor.

..... un più sin – ce – ro a – mor do – – – ve si tro – – – va do – – ve si

un più sin – ce – ro a – mor do – – – ve si tro – – – va do – – ve si

pp. cres.

F F F F

tro – – – va sin – – – ce – – ro a – mor ..... un più sin – – ce – – ro a – mor un più sincero amor un più sincero a –

tro – – – va sin – – – ce – – ro a – – mor un più sin – – ce – – ro a – mor un più sincero amor un più sincero a –

F ff. F F F F f.p. f.p. FF.

mor sin – ce – ro a – mor sincero amor sincero a – mor.

mor sin – ce – ro a – mor sincero amor sincero a – mor.

F

124
9

Di piacer mi balza il cor

CAVATINA

NELL' OPERA LA GAZZA LADRA

DEL SIGNOR M.°

Gioachino Rossini

Ridotta con accompagnamento di Chitarra

Dal Dilettante il Sig.r

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MODERATO

*f*mo *p* *f*mo

NINETTA

di pia_cer mi bal_za il cor ah! bra_mar di più non so e l'a__man__te il geni_

_tor fi_nal_ men_te io ri_ve__drò io ri_ve_drò io ri_ve_drò

l'uno al sen mi stringe___rà l'altro l'altro ah! che fa rà? Dio da_mor confido in

te deh tu pre___mia la mia fe Dio d'a__mor con__fi_do in te deh tu

V. S.

premia la mia fe. Di pia_cer mi balza il cor ah! bra_

_mar di più non so e l'a man_te il ge_ni_tor fi_nal men te io ri_ve_drò

io ri_ve_drò io ri_ve_drò

ALLEGRO

f 7.ma posizione _posto

tut_to sor

5ta posiz.ne _posto

-ri-de-re mi veg-go in-tor-no più lie-to gior-no brillar non

può no no no no no no no no non può più lie-to

gior-no più lie-to gior-no brillar non può no no no no no no no no non può

ah! già di-men-ti co i miei tor-men-ti quanti con-ten-ti al fin go-drò ah! già di-

-mentico i-miei tor-men-ti quanti con-ten-ti al fin go-drò

V. S.

tut____to sor___ri__de__re mi veg_go in_tor_____no più lie____to

gior___no brillar non può non no no no no no no non può

più lie__to gior_____no più lie____to gior____no brillar non può non no no

no no no no no non può ah! già di___men ti co i mici tor__men__ti quanti con_ten___ti al_fin go__

_dro ah! già di_men_ti_co i mici tor__men_ti quanti con_ten__ti al fin go_drò ah. già di_

mentico i miei tor_men_ti quan_ti con_ten_ti_al_fingo_dro al fin go_drò_al fin go_

drò al fin go_drò al fin go_drò al fin go_

drò al fin go_drò al fin go_

_drò al fin go_drò al fin go_drò al fin go_drò al fin go_

_drò

Ty 1823
20

Within these sacred bowers.

A FAVORITE SONG,

Composed by

M. Mozart.

Ent.d at Sta. Hall

Pr. 1.s

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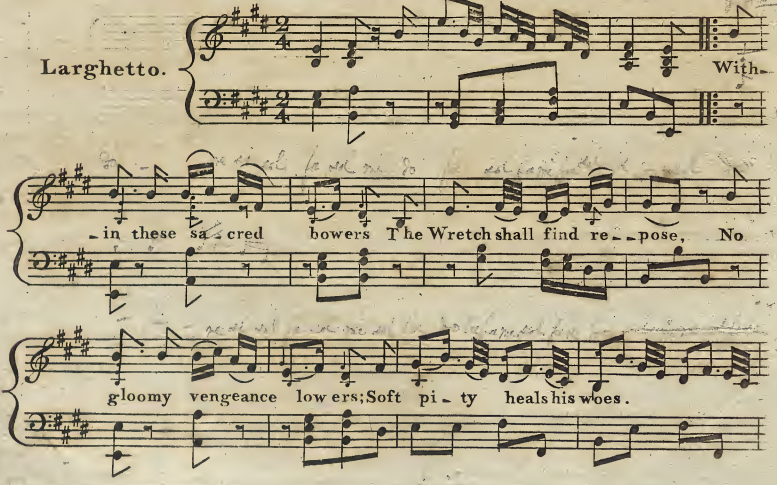
Printed by John Longman, Clementi, & Co. 26, Cheapside.



While friendships hand his steps shall stay, And hope shall point to bright - - er day. While friendships hand his steps shall stay. And hope shall point to brighter day. While friendship's hand his steps shall stay, And hope shall point to brighter day to brighter to bright - - er day. dalseg.

Here far from noise and folly,
Fraternal love presides;
And sweetest melancholy,
A hallow'd guest resides.
If scenes like these thy heart can share,
Then bide a welcome Pilgrim here.

For the German Flute.

Larghetto.

With-

-in these sa-cred bow-ers The Wretch shall find re--pose. No

gloomy vengeance low-ers, Soft pi-ty heals his woes:

While friendship's hand his steps shall stay, And hope shall

point to bright er day. While friendship's hand his steps shall

stay, And hope shall point to brighter day. While friendship's

hand his steps shall stay, And hope shall point to brighter day. to

brighter to bright-er day. dalSegno

Here, far from noise and folly,
Fraternal love presides;
And sweetest melancholy,
A hallow'd guest resides,
If scenes like these thy heart can share,
Then bide a welcome Pilgrim here.

Rebekah Matthew

April 17th 1822

21

"Nanny wilt thou gang with me."

The much admired

Ballad,

COMPOSED BY

T. Carter.

Price 1/-

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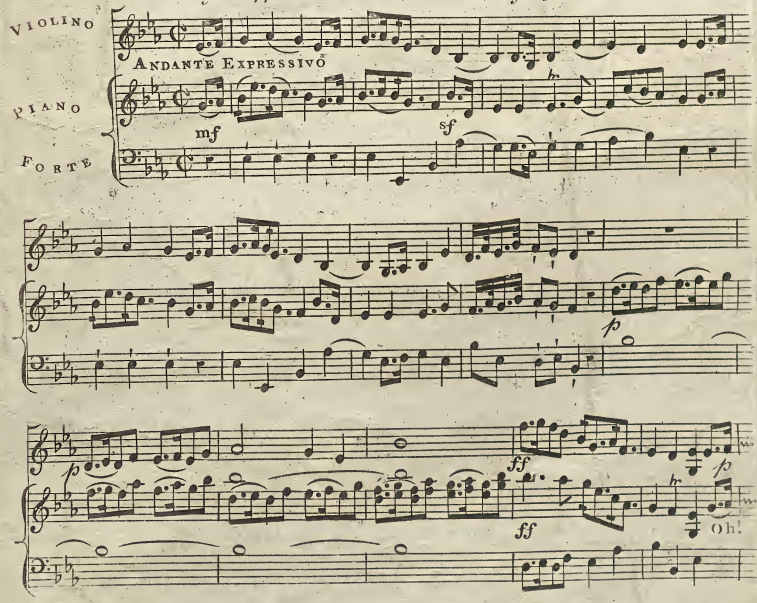
Printed & Sold by Chappell & Co. Music Sellers to his Majest.y, 50, New Bond St.r



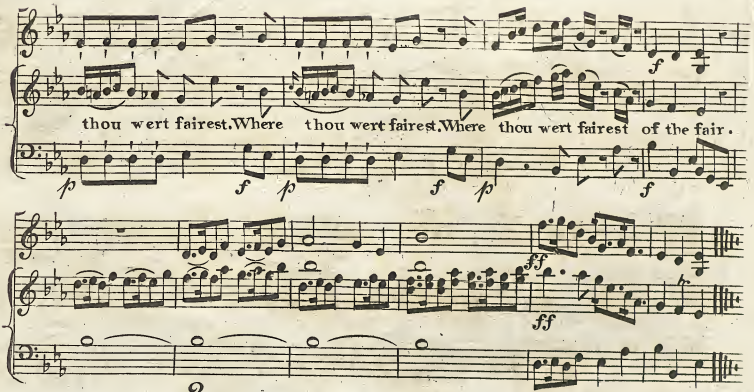
Nanny wilt thou gang with me, Nor sigh to leave the flaunting town, Can

si-lent glens have charms for thee, The low-ly cot and rus-set gown; Nor

lon-ger drest in silk-en sheen, No long-er deck'd with Jew-els rare,

Say canst thou quit each courtly scene, Where thou wert fair-est of the fair.

Say canst thou quit each courtly scene, Where thou wert fairest of the fair, where



2

Oh! Nanny when thou'rt far away,
Wilt thou not cast a wish behind,
Say canst thou face the parching ray,
Nor shrink before the wint'ry wind;
Oh! can that soft, that gentle mein,
Extremes of hardships learn to bear,
Nor sad regret each courtly scene,
Where thou wert fairest of the fair.

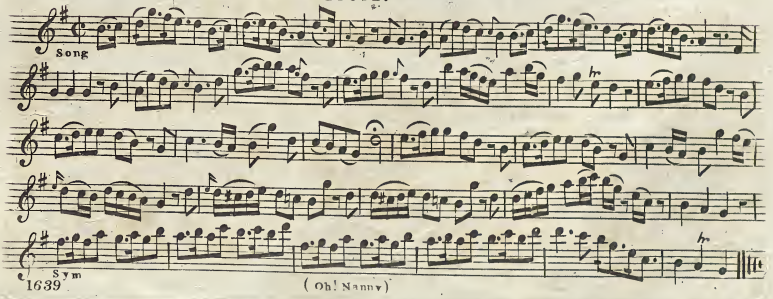
3

Oh! Nanny canst thou love so true,
Thro' perils keen with me to go,
Or when thy swain mishap shall rue,
To share with him the pang of woe;
Say, should disease or pain befall,
Wilt thou assume the nurse's care,
Nor wistful those gay scenes recall,
Where thou wert fairest of the fair.

4

And when at last thy love shall die,
Wilt thou receive his parting breath,
Wilt thou repress each struggling sigh,
And cheer with smiles the bed of death;
And wilt thou o'er his breathless clay,
Strew flow'rs and drop, the tender tear,
Nor then regret those scenes so gay,
Where thou wert fairest of the fair.

For the German Flute.



22

Gladstone
presented by Mr. Chapman
July 1835.

"Reflecting Shades Come!"

Composed by

HANDEL.

Sung by

Mr. C. Chapman.

Arranged from the Score with an Accompaniment

FOR THE

Piano Forte,

BY

SIR GEORGE SMART.

Ent. Sta. Hall.

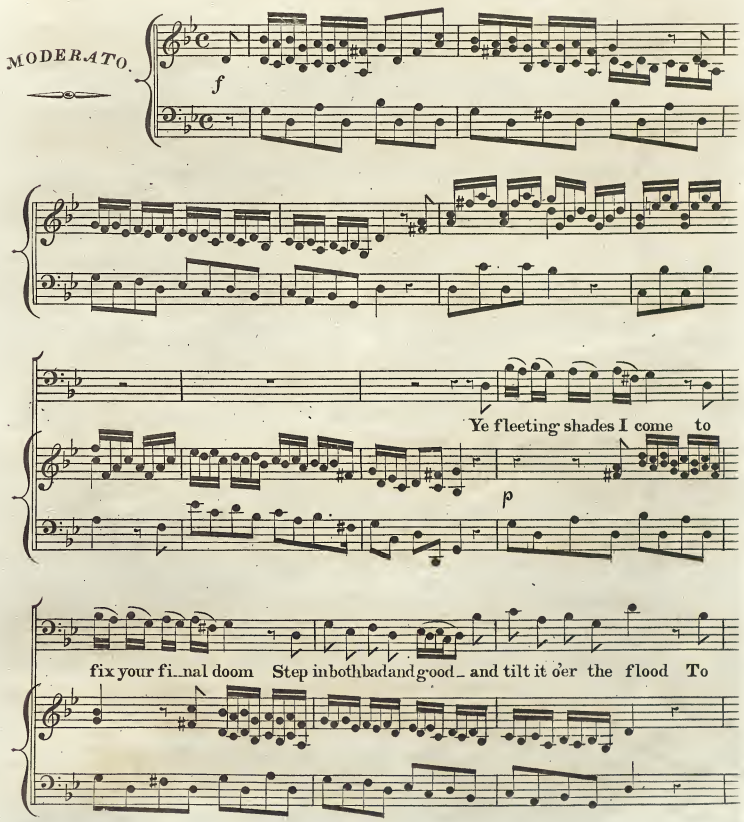
Pr. 2/-

LONDON.

J. DUFF & Co. 65, Oxford Str.t near the Queen's Bazaar.

YE FLEETING SHADES.

Composed by Handel. *Arranged by Sir George Smart.*



Pluto's dreary shore I'll waft you safely o'er With this my

E-bon pole Tho' high the waters roll tho' high the waters roll.....

..... Ye fleeting shades I come To fix your final doom Step

f *p*

in both bad and good And tilt it o'er the flood To Pluto's dreary shore I'll

waft you safe_ly o'er With this my Ebon pole with this my Ebon pole _ Tho'

high the waters roll ..... tho' high the waters

roll.

f

The

monarch and the slave, A_like admission have The monarch and the slave, A_

_like admission have Nor can I brook de_lay Haste haste ye shades a_way a_

_way Haste haste ye shades a_way haste haste haste

haste ye shades a_way Nor can I brook de_lay Haste

haste ye shades a---way Nor can I brook delay Nor can I brook de-lay Haste

haste ye shades a---way..... haste haste ye shades a--way

a-way ye shades..... away haste...

6
5

Da Capo

..... ye shades a---way.

Da Capo

6 6 6 5
4 3

Gladstone 1835

23

OH! TIS A CHEERING SIGHT TO VIEW,

Sung by

Mr. H. Phillips,

In the Grand Opera, called

HERMANN

OR THE

Broken Spear,

Performed at the

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Composed by

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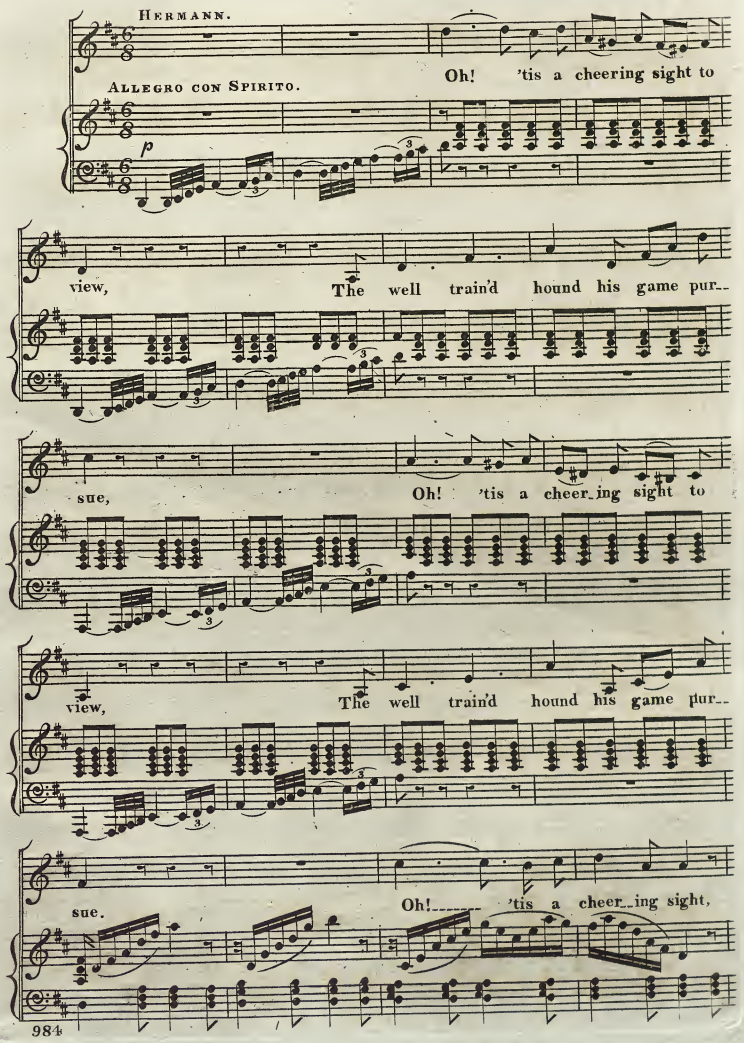
W. Hawes

HUNTING SONG.



Oh!_____ 'tis a cheering sight to

view, The well train'd hound his game pur__ sue,

his game pur_ sue, To watch the pant_____ ing the

pant___ing frightend stag, mad___ly leap, madly leap, madly

leap from crag to crag, To watch the pant_____ ing

pant_ing frightend stag, Mad___ly leap

from crag to crag, And scarcely deigns to

touch the ground, O'er which O'er which he takes his air_____

_____y bound. Oh! 'tis a

cheering sight, Oh! 'tis a cheering sight,

Not like the freight ed bark... we

dim:

see Robb'd of the breez es glide with si lent

mo tion laz i ly, O'er the calm river's

tide. O'er the calm river's tide.

pp

But as a

skiff be__fore the gale That frets

and rends her swell

cres:

ing sail Darts

f

Darts through the foam, and seems to spurn

each wave that bears her weight in turn

That

bears that bears

p

her weight in turn

p

cres:

sf *sf* *sf* *sf*

Oh! 'tis a cheering sight to view, The well train'd

p

hound his game pur_sue, Oh! 'tis a cheering sight to

view, The well train'd hound his game pur__sue.

Oh!_____ 'tis a cheer__ing sight to view the

well train'd hound his game pur_sue, his game pur__sue.

p

Oh! 'tis a cheering sight, Oh! 'tis a

cheer--ing sight to watch the pant----------ing

p *sf*

stag, mad----ly leap from crag to crag, And scarce---ly

f *p*

deigns---------- to touch the ground, O'er

sf *cres:* *f*

which, O'er which he takes his air----------

y bound, his air__y bound, his air__y

bound, O'er which, O'er which he takes his

8va

air

loco.

f

y bound.

ff

sf

p

f

Gladstone 1836

24

THE MUFFLED DRUM,

A Song

The Poetry Written by

MRS. HEMANS.

The Music Composed

By

JOHN LODGE ESQRE.

Entd at Sta. Hall.

Price 2s/6

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THE MUFFLED DRUM.

The Poetry by Mrs. Hemans. The Music by J. Lodge Esqr.

ANDANTE CON MOTO.

PIANO-FORTE.

pp

marcato.

pp

8va

pp

ppp

The muf-fled drum was heard . In the Py - - re-nees by

night, With a dull, deep, rolling sound; That told the hamlets

round Of a sol-dier's bu-rial - rite. Of a sol-dier's bu-rial-

-rite.

Oboe.

Fagotto.

Poco meno mosso.

But it told them not how dear In a

home be - yond the main, Was the war - rior - youth, laid

low that hour By a moun - tain stream of Spain. The

or oaks of En - gland

or slum - bers of his

oaks of England wav'd, O'er the slumbers of his race, But a

Pine of the Ronce - val made moan a - bove *his* last lone place, a -

pp

rall.

bove *his* last lone place, a - bove *his* last lone place.

colla parte.

Tempo Primo.

When the muffled drum was heard In the Py - - renees by

pp

night, With a dull, deep, rolling sound, That call'd strange echoes

round To the soldier's burial - rite. To the soldier's burial-

rite.

Poco meno mosso.

8va *loco*

There were

few to mourn him *there,* By the stream from bat - tle red, And

tossing on its wave the plumes of many a state - ly head; But a -

or Mother_ soon to die,

rall.

Mother_ soon to die, And a Sister_ long to weep, Ev'n

colla parte.

then were breathing pray'r for him, In that home be_yond the

pp a tempo.

deep: In that home be_yond the deep: In that

a piacere.

home be_yond the deep:

Tempo Primo.

While the muf_fled drum was

colla parte.

accel?

pp Tempo Primo.

sf

heard In the Py - renees by night, With a dull, dead, hollow

sound, And the dark Pines murmur'd round, O'er the

bu - - rial - rite.

rall.

sol - dier's bu - rial - rite. O'er the soldier's bu - - rial - rite.

8va

f *f* *p*

8va *loco* *8*

pp *ppp*

Y_1838_
25

BATTLE OF THE BALTIC,

A Ballad

BY

THOMAS CAMPBELL ESQRE.

FROM

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THOMAS MOORE ESQRE.

BY

MRS. ROBERT ARKWRIGHT.

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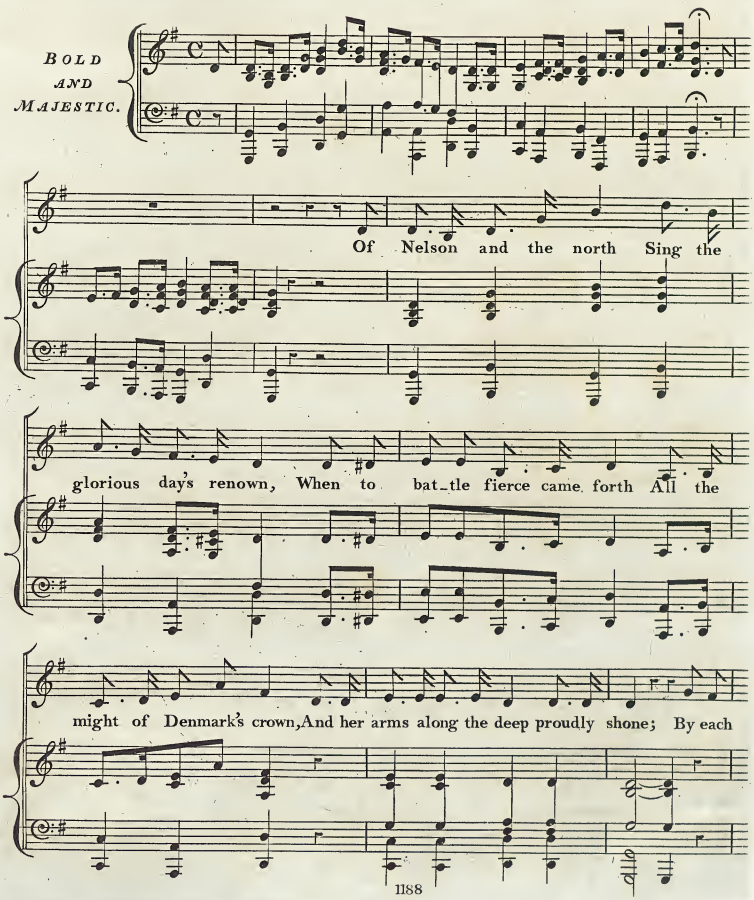
HUNTER.

Battle of the Baltic.



gun the lighted brand, In a bold de_ter_min'd hand, And the

Prince of all the land Led them on.

Like Le_vi_a_thans a_float, Lay their bulwarks on the brine; While the

sign of battle flew On the lof_ty British line: It was

a little slower

ten of April morn by the chime: As they drifted on their path, There was

ad lib:

silence deep as death; And the boldest held his breath, For a time.

But the might of England flush'd To an-

with animation

-ticipate the scene; And her van the fleeter rush'd O'er the deadly space between. "Hearts of

Oak! our Captains cried; when each gun From its ad_amantine lips Spread a

with impetuosity

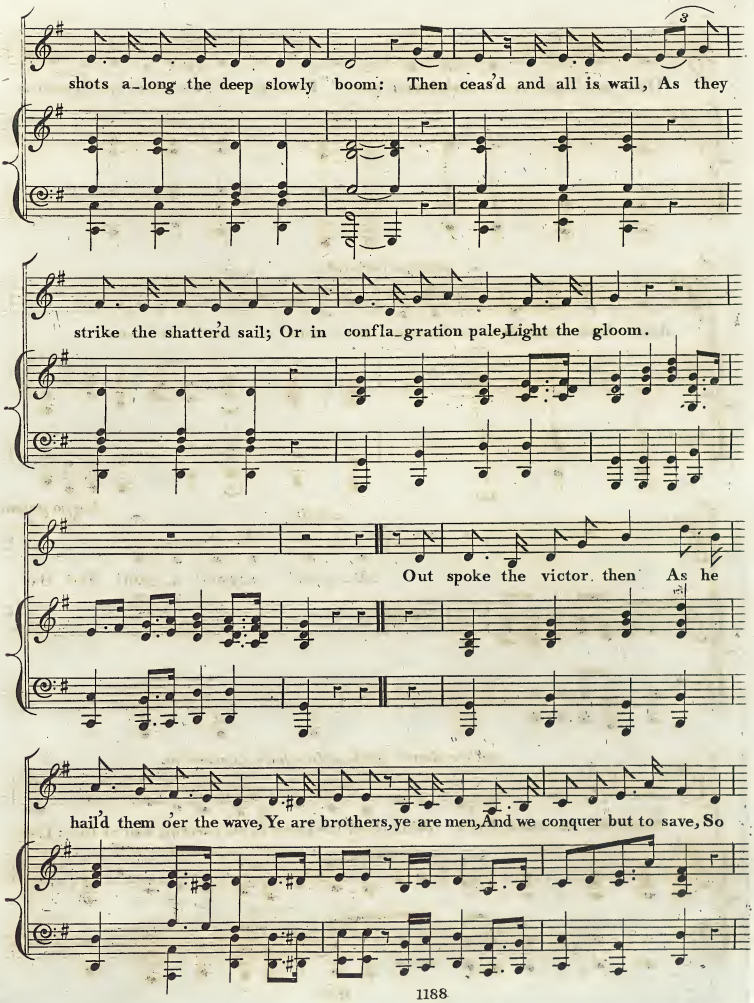
death shade round the ships Like the hur_ricane e_clipse of the sun.

ad lib: *tempo primo*

A_gain! a_gain! a_gain! And the

rather slower with melancholy expression.

havoc did not slack, Till a feeble cheer the Dane To our cheering sent us back; Their


shots a_long the deep slowly boom: Then ceas'd and all is wail, As they
strike the shatter'd sail; Or in confla_gration pale, Light the gloom.
Out spoke the victor then As he
hail'd them o'er the wave, Ye are brothers, ye are men, And we conquer but to save, So

boldly

peace instead of death let us bring, But yield, proud foe, your fleet, With the

crews at England's feet, And make submission meet To our King.

Then Denmark blest our chief That he

gave her wounds re_pose, While the sounds of joy and grief From her

people wildly rose, As death withdrew his shades from the day; While the

Sun look'd smiling bright O'er a wide and woeful sight, Where the

ritardando

fires of fun'ral light Died a_way.

Now joy, old En_gland, raise For the tidings of your might, By the

festal ci_ty's blaze, While the wine cup shines in light; And

Mournfully.

yet, amid'st that joy and up_roar, Let us think of them that sleep Full

Slower

ma_ny a fathom deep, By thy wild and stormy steep, El_si_

nore!

26

Y-1850-

ENGLANDS DEAD,

A Ballad,

The Words by

Mrs. HEMANS,

The Music by

HER SISTER.

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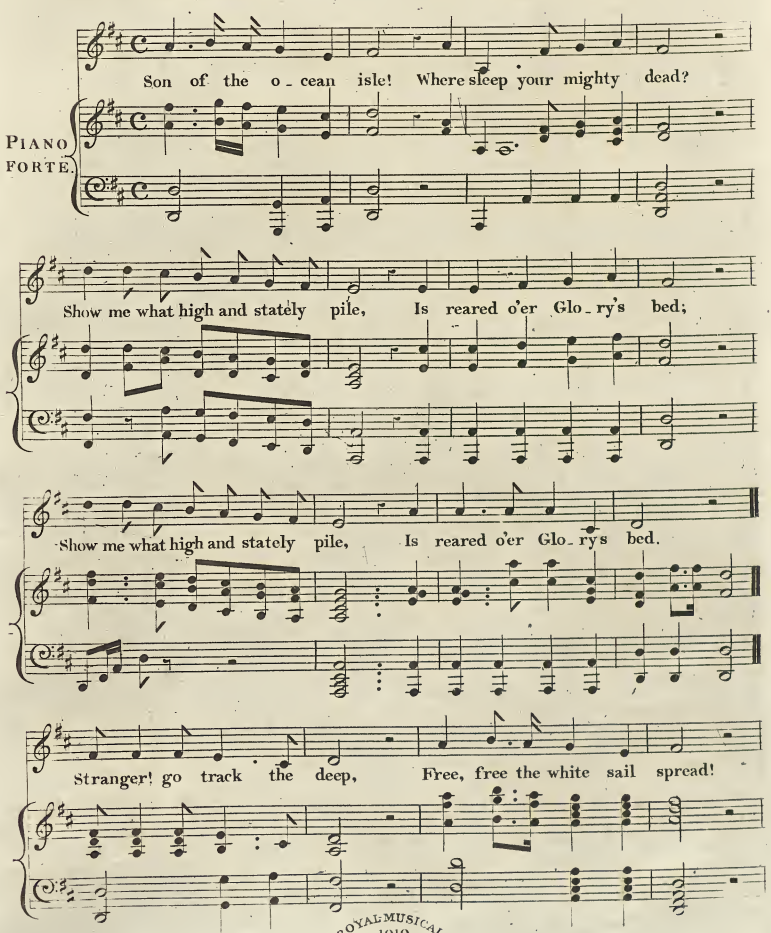
ENGLAND'S DEAD.

A SONG.

The Words by Mrs Hemans. The Music by her Sister.



ROYAL MUSICAL
1010
REPOSITORY.

Wave may not foam, nor wild wind sweep, Where rest not England's Dead,

risoluto

Wave may not foam nor wild wind sweep, Where rest not England's Dead!

risoluto

On Egypt's burning plains, By the Py_ramid o'erswayed, With fearful pow'r the

p

noonday reigns, And the palm trees yield no shade. But let the angry Sun, From

f

ROYAL MUSICAL
1010
REPOSITORY

Heaven look fiercely red; Un_felt by those whose task is done,

p espress

dim.

There slumber England's Dead!

dol.

L.H.

rallentando

piu lento

On the frozen Deep's repose, 'Tis a dark and dreadful hour, When

pp

round the ship the ice_fields close, When round the ship the ice_fields close, To

Cres - - - - - - - - - - cen - do

chain, to chain her with their power.

f Con forza

But let the ice drift on, Let the cold blue desert spread Their course with

p espress.

mast and flag is done, their course is done There slumber England's

Dead!

dol.

ROYAL MUS
1010

Animato

The warlike of the isles! The

rallentando

men of field and wave! Are not the rocks their funeral piles, The

rallentando

seas and shores their grave? Stranger, go track the Deep, Free, free the white sail

Tempo primo

spread, Wave may not foam nor wild wind sweep, Where rest not England's Dead!

risoluto

p

ROYAL MUSICAL
1010
REPOSITORY

Wave may not foam nor wild wind sweep, Where rest not England's dead.

f Con Spirito

p

f

p *f*

ROYAL MUSICAL
1010

27

Y - 1843

'FAST INTO THE WAVES,'

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FAST INTO THE WAVES.

RECITATIVO.

H. R. Bishop

ALLEGRO MODERATO.

Sotto Voce

f p

f p cres: mf

sf rf

Dim p

For those voices which have not suf=ficient compass for the original passage

VOCE

Ad Lib.

Fast in=to the waves sinks the far distant shore

Fast in=to the waves sinks the far distant shore.

a Tempo. Sotto Voce

Fast into the waves.

Smorz:

ad lib

The lofty cliff Stoops to the

sfz

water; And his hoa = ry brow, At ev = 'ry wave seems buried in the

flood.

a Tempo

mf

ad lib

And now the gloomy clouds collect;

Piu Lento

f

Fist into the waves

A

Timpano

pp

cres

Storm

Comes mutt-'ring o'er the

dim

ad lib:

And

deep,

Dim

hides the

Sun.

Hush'd is the

LARGO

p

fz

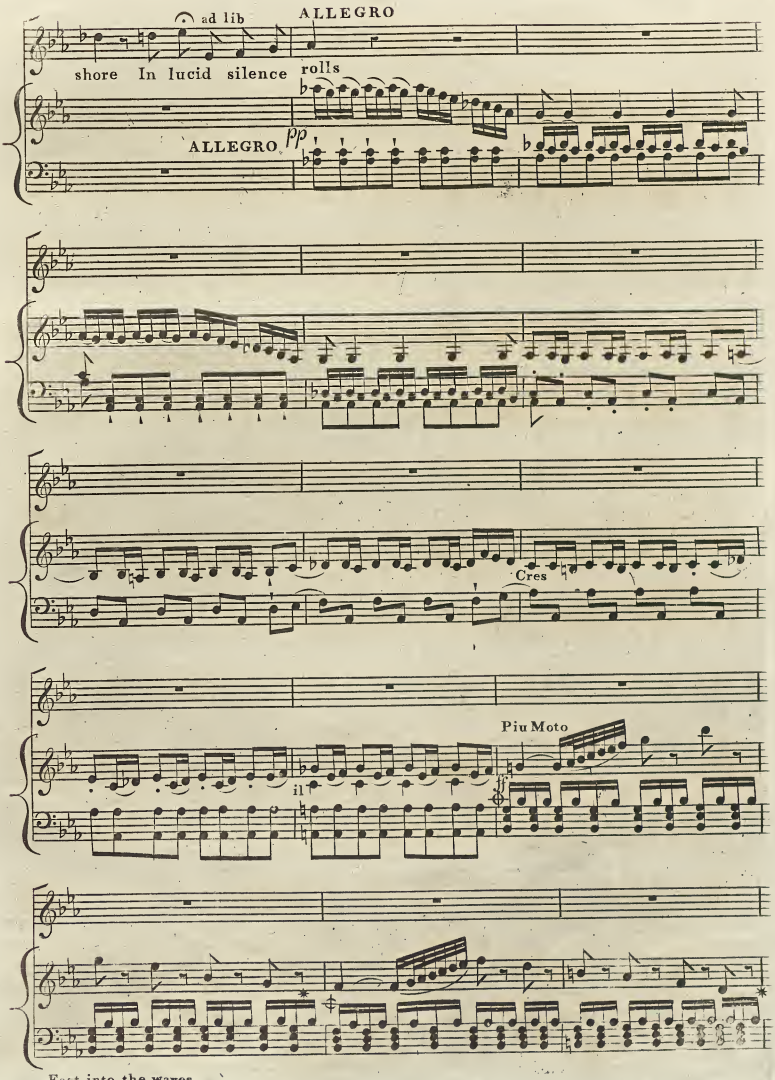
breeze, and the high lif-ted wave, Por-tending speedy danger, to the

pp

fp

f

Fast into the waves.


ad lib
ALLEGRO
shore In lucid silence rolls
ALLEGRO
pp
Cres
Piu Moto
il
Fast into the waves.

Dim.

But fast the storm in=

pp

= creases. And the strong flash Incessant gleams up=on the curling

f

wave. Round his dark

p

Fast into the waves.

The thun - - - - - - - - der

throne, in aw-ful majesty, The thun - - - - - - - - - - der

fp

Cres

marches; his im - - - - pe - - - - - - - - - -

ARIA.

ANDANTE CON MOTO

pp e Sosten:

Soave

Stern Monarch

of the winds! Ad = mit my pray'r; A = while thy fu = ry check,

Smorz

thy storms con = = fine; – – No trivial blast im = pels the pas =

Dol

= = = sive air, But brews a tempest in a breast like mine – –

Cres Legato Molto

Fast into the waves.

Ah no! thou Ruler of the storms! forbear. My trembling

Dolce

nerves ab=hor thy rude controul; And scarce a plea=sing twilight soothsmy

Cres

care, Ere one vast death, like darkness shocks my Soul.

Cres

ALLEGRO CON SPIRITO

Yet blow, and hurl thy madd='ning blasts a=

Cres

= round; So shall my Soul imbibe thy ra=ging storm; 'Tis

Fast into the waves.

there thy ruth = = less fu = ries shall be found, 'Till

fp fp f p

8va

de = = vas = = ta = tion shatter all my form. Yet blow, and

f pp

8va

hurl thy madd'ning blasts a = = round; So shall my Soul imbibe thy

ra = ging storm, 'Tis there thy ruth = less fu = ries shall be

f mf Cres

found, 'Till de = = vas = = ta = tion shatter all my form.

f p rf rf f

Fast into the waves.

Yet blow and hurl

Cres ff

thy madd'ning blasts a round

ff

So shall my Soul im=bibe thy storm;

8va

p Cres f pp

p

Yet blow And hurl

Loco

Cres f ff

thy madd'ning blasts a round

Cres il ff

Fast into the waves.

hurl hurl thy madd = 'ning blasts around; So shall my

gva loco

Soul im = bibe thy storm So shall my Soul im =

= = bibe thy Storm; So shall my Soul imbibe thy storm; So shall my

Soul imbibe thy storm; So shall my Soul im = bibe thy

gva

storm Loco

FINE

Fast into the waves.

PRINTED BY GOULDING & CO. SOHO SQ. LONDON

Fast into the Waves

All.o Mod.o

Recit.o

Sotto Voce

p

f

p

f

p

cres.

mf

sfz

sf

Dim

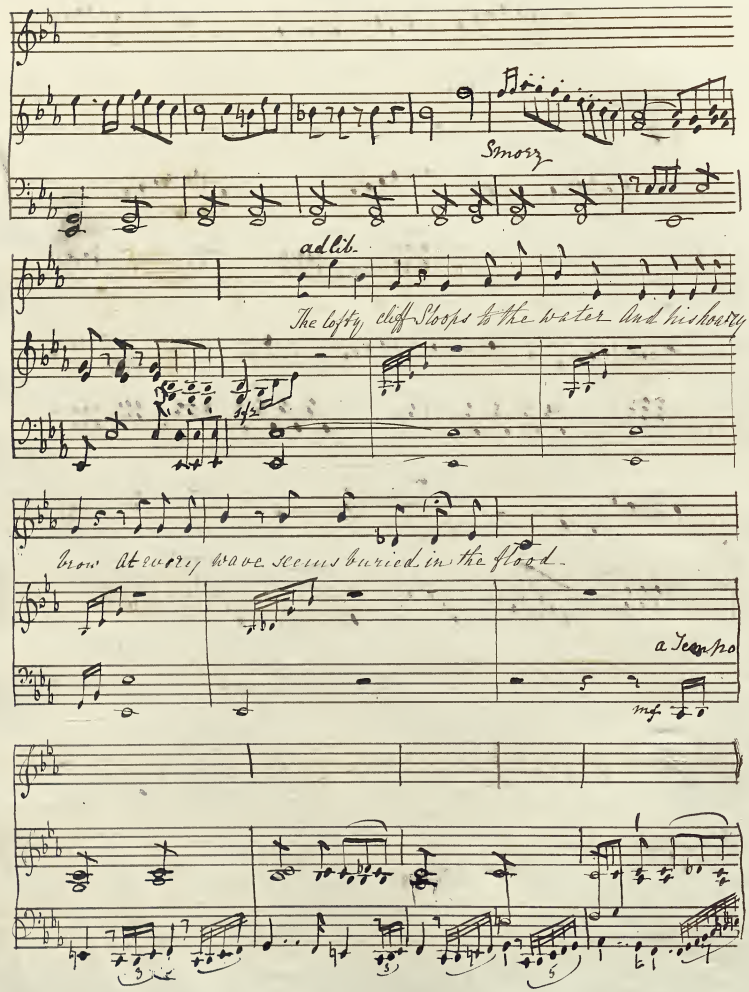
p

Fast into the waves sinks the far distant Shore.

Fast into the waves sinks the far distant Shore

a tempo

Sotto voce


Smorz
ad lib.
The lofty cliff stoops to the water and his hoary
brow at every wave seems buried in the flood.
a Tempo
mf

ad lib.

And now the gloomy clouds collect;

Prudente

A Storm comes mutt: ring o'er the deep

ad lib.

and hides the Sun.

Rim

Largo

Hush'd is the breeze & the high lifted wave, Portending speedy danger to the

ad lib.

Allegro

Shore In lucid silence rolls.

Allegro

H.P.

cres

Più moto

Dim

6

6

But fast the storm increases and the strong flash In-

cessant gleams upon the curling wave

Round his dark throne in awful

Majesty. The thun- der marches his im-

f *p* *ff* *p*

p cres f

be

rious roar

cres

f p

rit *

tace ar

rious

f

ad lib.

Shakes the proud arch of heav'n

f

Aria

Andante con Moto

pp e sosten:

f

ff

Stern Monarch of the

p

winds. Ad-mit my prayer A-while thy fu-ry

Check thy storms con-fine no trivial

Mod.

Dol

blast im-pels the pas-sive air But brews a tempest

Cres Legato Molto f

in a breast like mine Ah no thou

Loco p f

Ruler of the Storms for hear my trembling nerves ab=

-hor, thy rude controul; And scarce a pleasing twilight soothes my

care. ere one vast death like darkness shocks my Soul

Allegro con Spirito

p. Yet blow and hurl thy madd='ning blasts a= round;

So shall my Soul imbibe thy ra=ging storm Tis there thy

Earth=life furies shall be sounds Till de- vas-

tation shatter all my form. Yet blow and hurl thy

maddening blasts a=round So shall my Soul imbibe thy

ra-ging Storm, 'Tis there thy ruthless furies shall be

f mf cres

found 'Till de-vas-ta-tion shatter all my form

f p f ff ff

cres

Yet blow - - - - and hurl - - - - - - - - thy maddening blast a-

f

round - So shall my Soul - - - un-bathe + thy storm - - - - - - - -

hurl hurl thy madd'ning blasts a round So shall my Soul im=

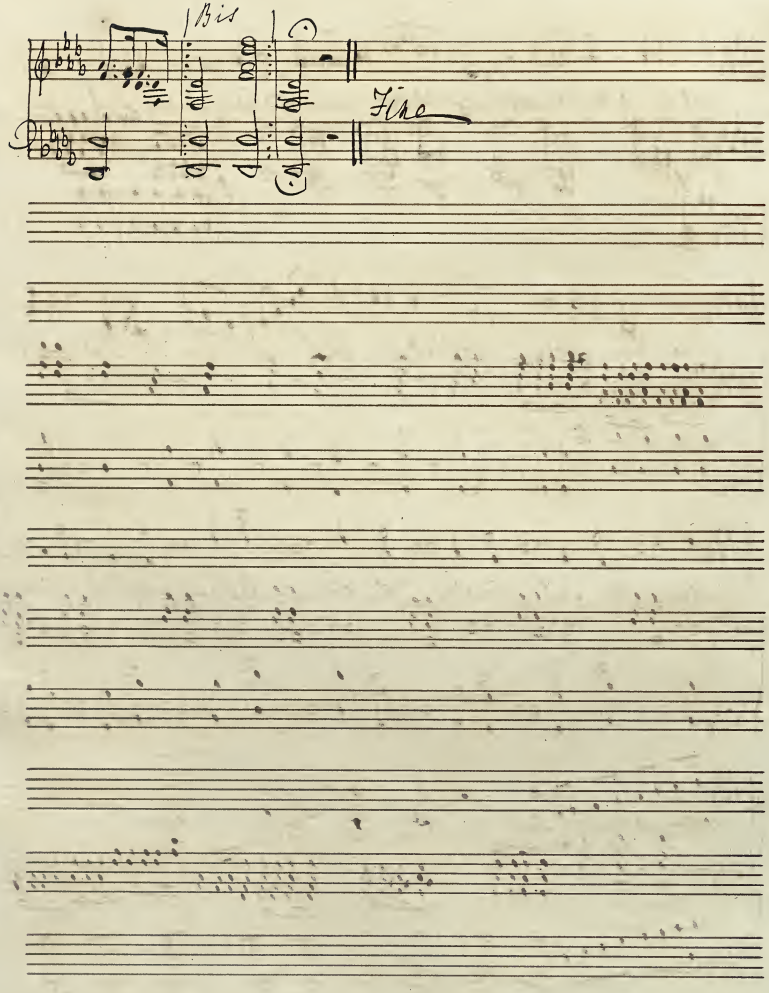
8va

bibe thy Storm So shall my Soul im-bibe thy Storm So

shall my Soul imbibe thy storm So shall my Soul imbibe thy

storm: So shall my Soul im bibe thy storm Coco

8va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Fine

Y – 1843.

28

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Recitative. Cyrus.

Nº 25.

a Tempo. ♩ = 66.

Almigh---ty God of Is---ra--el, the glo----ry and the

ANDANTE

vic--to--ry are thine: For Man, thy crea---ture Man, with--out

thee is no---thing! Thy Arm was here!

Poco ritard.

f *dim.* *p*

Aria. ♩ = 80.

Nº 26.

f

O what is

ALLEGRO MODERATO ASSAI.

p *f* *mf*

dim.

Man, by all his pomp at tend--ed, O what is Man, by all his pomp at-

dim.

tended? The pride of birth, the boast of re_gal

p

cres. *f*

might, The vic_tor's lau_rel, and the Monarch's height? Thy mandate given at

cres. *mf*

once the dream is end_____ed! All gra___cious

p *p*

power, thy aid a_lone im__plo____ring, To Thee I bend, thy

just decrees a__do___ring, Great source of light di___vine, O bend my

will to thine. O what is

f *f* *mf*

Man, by all his pomp at-tend---ed, O what is Man, by all his pomp at

Poco ritard. *dim.* *dim.*

tended? The pride of birth, the boast of re-gal

a Tempo. *p*

might, The victor's lau--rel and the Monarch's height, Thy mandate given, at

cres. *f*

once the dream is end-----ed, Thy mandate given, at once the dream is end-----

_ed! All gracious power, thy aid a_lone im_plo___ring, To

p

thee, to thee I bend, thy just decrees a___do___ring, Great source of light di_

f

_vine, O bend my will to thine, bend..... my

dim. *f*

dim.

will, O bend my will to thine!

p

dim.

dim. *pp*

Vital Spark of Heavenly Flame

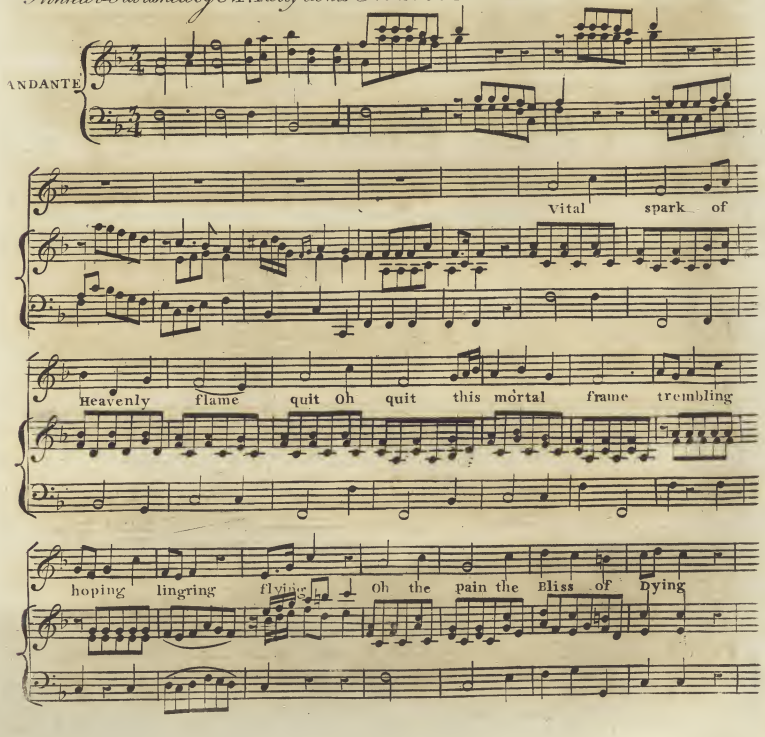
Sung by Mrs. Crouch & Composed by Michael Kelly

The Words by

Alexander Pope Esqr.

Price 1s/6d.

Printed & Published by M. Kelly at his Musical Salloon No. 9 Pall Mall



Cease fond nature cease fond nature cease thy strife and

let me Languish in----to Life and let me Languish

in----to Life

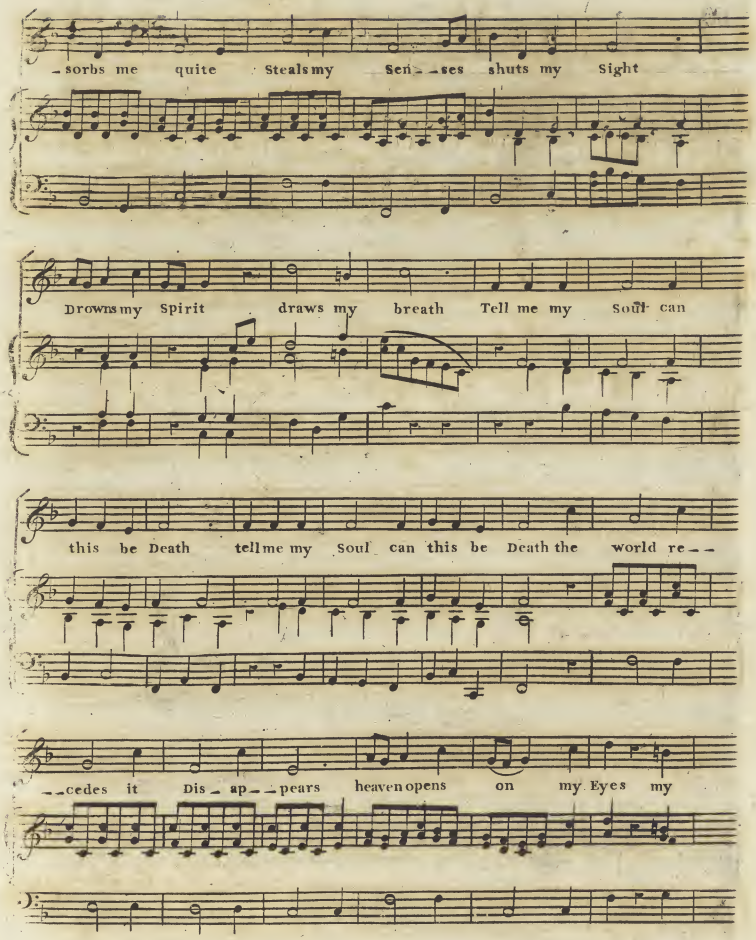
RECITATIVE

Hark hark they whisper Angels

Say Sister spirit Come a---way

TEMPO

what is this ab--


-sorbs me quite Steals my Sen--ses shuts my Sight
Drowns my Spirit draws my breath Tell me my Soul can
this be Death tell me my Soul can this be Death the world re--
--cedes it Dis-ap--pears heaven opens on my Eyes my

Ears with sounds seraphic ring lend lend your wings I

f

LARGHETTO

mount I Fly O Grave where is thy Victory O grave where

p

ANDANTE

is thy Victory O Death where is thy Sting O

p

Grave where's thy Vic _ to _ ry

With verdure clad,

FROM

Haydn's

ORATORIO OF

THE CREATION.

Arranged by

WILLIAM HUTCHINS CALLCOTT.

Ent. Sta. Hall. Price 2/.

London, Published by LEADER & COCK, 63, New Bond Street.
CORNER OF BROOK STREET.

RECITATIVE.

VOICE.

PIANO-FORTE.

And God said, "Let the earth bring forth grass— the herb yielding seed, and the fruit tree yielding fruit, after his kind, Whose seed is in it-self up-on the earth"— and it was so.

fz *ff*

AIR.*

MODERATELY.

Dol.

With verdure clad the fields ap-pear, De-light-ful to the ravish'd sense, By flowers sweet and gay, En--han-ced is the charming sight, en--han- - - - - - - - - - - - - - - - - ced is the charming sight.

pp

+ (The Small notes are not to be played unless the Voice uses them.)

* Original Key B flat.

Here shed their fumes the fra-grant herbs, Here shoots the heal-ing

plant, here shoots... the heal-ing plant.....

..... here shoots the

heal--ing plant..... the heal-ing plant.....

here shoots the heal.....ing plant.

Cres.

With load of fruit th'ex..

pan....ded boughs are press'd, To

sha..dy vaults are bent the tuf...ty groves; The

pp

mountains brow is crown'd with clo.....sed wood, is

Cres. *f*

crown'd with clo..sed wood.

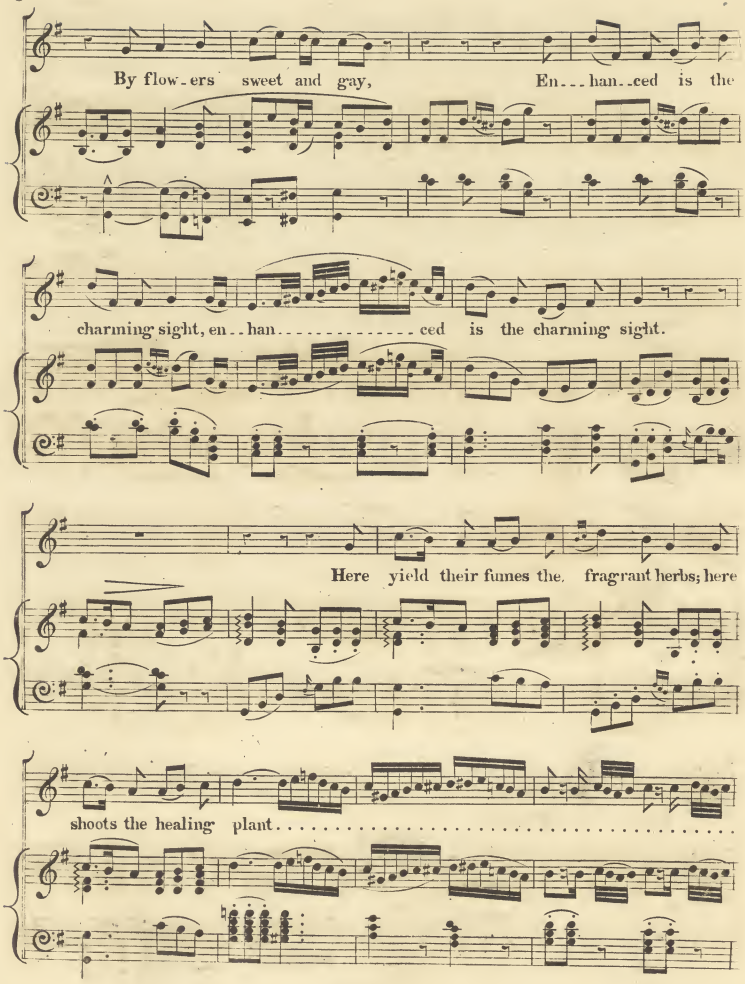
fz *p* *f* *Dol.*

Ped

With ver...dure clad the

pp

fields ap...pear, De..light...ful to.... the ra...vish'd sense.


By flow-ers sweet and gay, En---han--ced is the
charming sight, en--han.....ced is the charming sight.
Here yield their fumes the fragrant herbs; here
shoots the healing plant.....

. . . . . here shoots the heal- - - - - - - - ing plant. Here yield their

fumes the fragrant herbs; here shoots the heal - ing plant. . . . . the heal - ing

plant. . . . . the heal - - ing plant. . . . . here shoots. . . the

fz *p*

heal- - - - - - - ing plant.

fz *f* *ff*

Y-1838-
31

"O SALUTARIS HOSTIA,"

"O thou, our Heavn'ly Father,"

Aria,

Sung by

Mrs. ALFRED SHAW,

Composed by

CHERUBINI.

Ent. Sta. Hall.

Price 1/6

London Published at MORI & LAVENU'S New Musical Subscription Library, 28, New Bond St.

LARGHETTO.

PIANO FORTE.

p

pp

O Sa-lu-ta-ris hos-ti-a quæ cœ - - - li pandis os-ti-um.

O Thou, our Heav'nly Fa - - ther! Our hearts are all be - - fore thee: Our

quæ coe - - li pan - - - - dis quæ coe - - li pan - - - - - dis
hearts, our thoughts are all, are all be -

os - - - - - - ti - um bel - la premunt hos - ti - li - a da
- fore thee: Hum - bly in pray'r we ga - - - ther, Oh!

ro - - - - bur fer aux - i - - - li - um bel - - la premunt hos -
save us, we im - plore thee! Hum - - - bly in pray'r we

- ti - - - li - a da ro - bur fer aux - i - - - li - um
ga - - - - - ther, Save us we im - - plore thee!

da..... ro - bur da ro - - - - - bur
Oh! save us, Oh! save us,

fer..... aux - i - - - - - li - - - - - - - - - - um
we im - - plore thee!

O Sa - lu - ta - ris hos - ti - a
O Thou our Heav'nly Fa - - - ther!

O Sa - lu - ta - ris hos - ti - a quæ cœ - - - li pandis os - ti - um
O Thou, our Heav'nly Fa - - - ther! Our hearts are all be - - fore thee:

bel - - - la pre - - munt hos - ti - - li - a da
Hum - - - bly in pray'r we ga - - - - ther, Oh!

fp *fp* *fp*

sf *sf* *sf*

ro - - - - - - - - - - - - bur fer aux - - i - - - - - - li - um O Sa - lu -
save us, we im - - - - plore thee! O Thou our

Gres.

- ta - - - - - - ris hos - ti - a quæ cœ - li pandis os - ti - um
Heav'n - - - - - ly Fa - - - ther! Our hearts are all be - - fore thee:

bel - - la premunt hos - ti - - li - a da .....
Hum - - bly in pray'r we ga - - - - ther, Oh!

O Salutaris hostia.

ro - - bur da ro - - - - - - bur
save us, Oh! save us

fer aux - - i - - - - - - - - - - - li - um da
we im - - - - plore thee! Oh!

sf

ro - - - - - - - - - - - bur fer aux - i - li - - um da ro - bur fer aux -
save us, we im - plore thee! Oh! save us, we im - -

p *sf* *p* *f*

- - - - - - - - li - um.
- - plore thee!

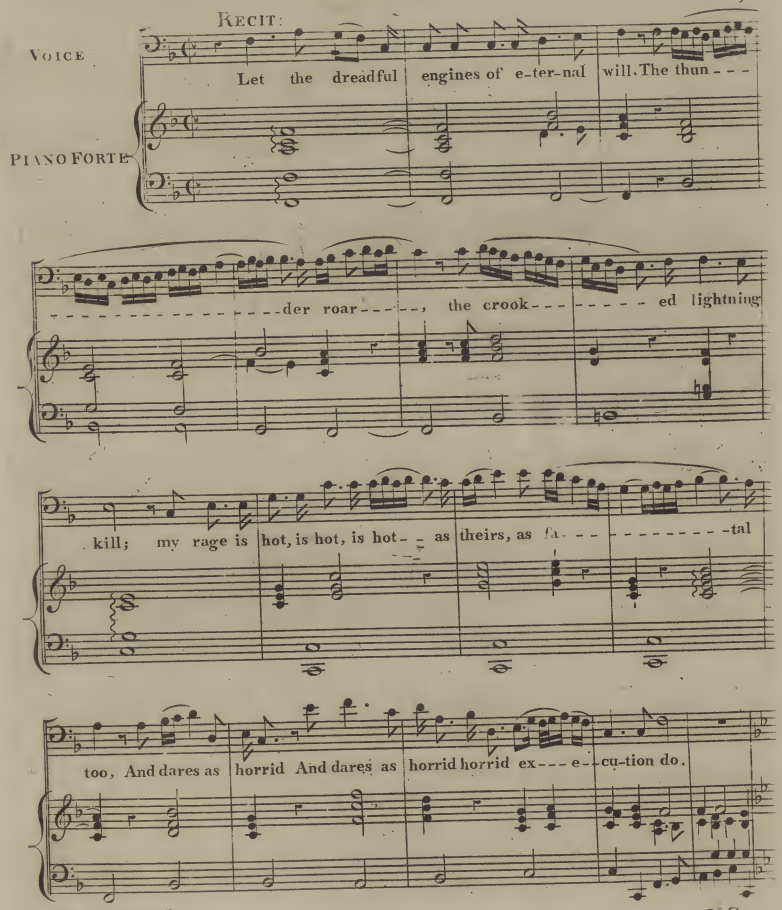
p *pp*

Ng - 1845.

"Ye Dreadful Engines" -

Purcell

LET THE DREADFUL ENGINES OF ETERNAL WILL



Or let the frozen North its ran - - - - - - - - - - cour show, Within my breast far

far great - - - - - - - - - er tem - - pests grow Despairs - more cold more

cold - - - than all - - - - - - the winds can blow

8. MODERATO

Can nothing can

no - thing warm me? Can nothing can no - thing warm me? yes, yes, yes,

yes, Lucinda's eyes; yes, yes, yes, yes, yes, yes, Lucinda's

eyes; yes, yes, yes, yes, yes, Lucinda's eyes; There there there there there Et-

na, There there there there Vesuvius lies_To furnish hell with flames that mount-

- - - - - - - - - - - - - - - - ing mounting reach the skies! Can

nothing can no-thing warm me? Can nothing can no-thing warm me? yes,

yes, yes, yes, Lucinda's eyes; yes, yes, yes, yes, yes, yes, Lucinda's

eyes; yes, yes, yes, yes, yes Lucinda's eyes — RECIT: Ye pow'rs! I

did but use her name, And see how all And see how all the meteors flame! Blue

light'ning flashes round the court of Sol, And now the globe more fiercely burns than once at

Phaeton's fall

AFFETTUOSO

Ah!

Ah!

where, where are now where are now where are

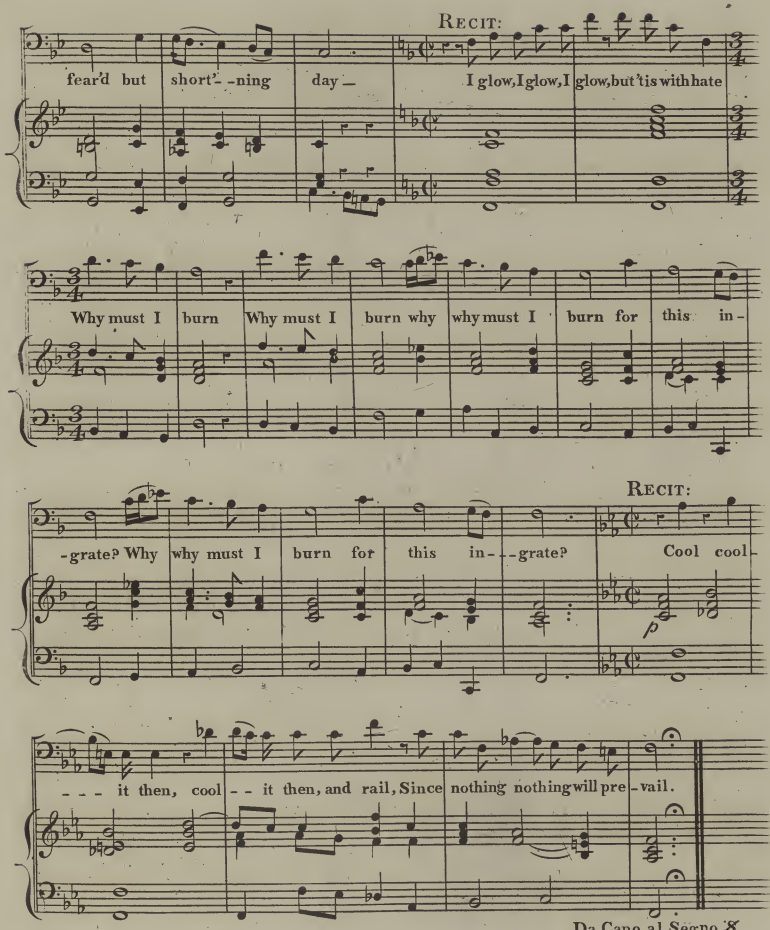
now those flow'- - - ry groves, Where Zephyr's fragrant winds did play;

Ah! where are now where are now where are now those flow'---ry

groves, Where Zephy'rs fragrant winds did play; Where guarded by a troop of

loves, The fair the fair Lu-cinda sleeping lay? There sung the nightingale and

lark, Around us all was sweet and gay; We ne'er grew sad till it grew dark, And nothing



Beautⁿ of Purcell

"Thou who in the Realms above"

No 1 of

SIX CANZONETS,

Composed and Dedicated by desire

TO

Her Majesty

THE QUEEN,

BY

Her Royal Highness

THE

PRINCESS AUGUSTA,

The Copyright condescendingly presented by

Her Royal Highness, to

Mary Ann Lucy Welsh.

Ent. Sta. Hall. Pr. 1/6

London, Published by T. Welsh, at the Royal Harmonic Institution.
New Argyll Rooms, 246, Regent Street.

O THOU WHO IN THE REALMS ABOVE.

LARGHETTO

VOICE

PIANO FORTE

O thou who in the realms a-bove, A--dored with pure ce-

p f p

--les-tial love, Art Father, Father, Lord and King: Thy righteous

Cres: p f p

Cres:

laws, thy sa--cred will, On earth let grateful man ful-fil And

Cres:

br

Ho--ly ho----ly Anthems sing.

Second Verse

Our dai_ly bread af_ford us, Lord, As pi_ty we to

woes ac___cord, To us be mer_cy, mer_cy shown. As__

___sist us in temp_ta_tions hour, For thine, for thine is universal

power, E__ternal e_ter_nal is thy throne.

Cres.

Cres.

hr

hr

No. 7.
Selection of Oratorio Songs

Saul and the Witch of Endor.

A much Admir'd Cantata, as Sung by

Mr. BRAHAM, Mrs. DICKONS & Mr. BELLAMY,

in the Covent Garden Oratorios,

Composed by

PURCELL,

with an Accompaniment for the

Piano Forte,

Arranged for the Convenience of those not Understanding Thorough Bass.

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where are published occasionally the most favorite Oratorio Songs arranged in a similar manner the following Numbers are ready for delivery

			s	d				s	d
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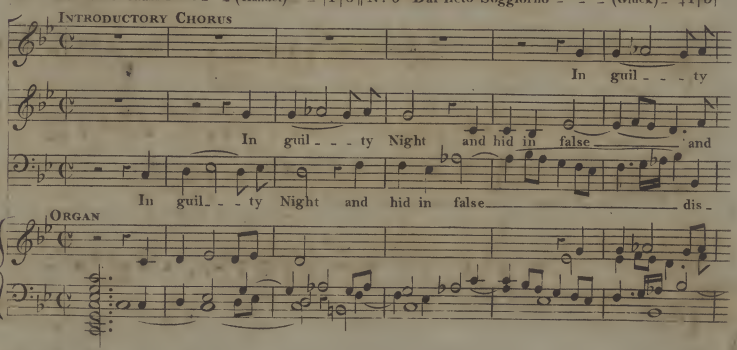
No. 2 Waft her Angels	(Handel)		1	0	No. 5 Gloria in Excelsis	(Pergolesi)		2	0
No. 3 The flocks shall leave	(Handel)		1	0	No. 6 Dal lieto Soggiorno	(Gluck)		1	6



Night and hid in false _____ dis - - guise forsaken Saul

hid in false _____ disguise forsaken Saul forsaken Saul

- guise and hid in false ____ dis - - guise _____ forsaken

forsaken Saul for_saken Saul forsaken Saul to Endor comes and cries forsaken

forsaken Saul _____ forsaken Saul to En - - - dor comesand cries

Saul forsaken Saul _____ to Endor comes and cries

Saul forsaken Saul forsaken Saul forsaken Saul to En - - dor comesand cries

- - - - forsaken Saul forsaken Saul to En - - dor comesand cries

forsaken Saul forsaken Saul forsaken Saul to Endor comes and cries

SAUL

Woman arise a_rise call call pow'r - - - - - - - - - - ful arts to_

Piano Forte

gether and rai_ _se and rai- - - - - se the Ghost whom I shall name up hither Why why

WITCH

why should'st thou wish me die? forbear for_bear for - bear - - - - - - my Son

dost thou not know dost thou not know what cru - - el Saul has done forbear for_

bear for bear - - my Son dost thou not know what cru - - - - el Saul has done

How he has kill'd has kill'd and murder'd all all all that - - - - - were

SAUL

wise and could and could on Spi_rits call Woman be bold_ _ be bold_ _ _

_ _ do but the thing I wish no harm no no no no no harm from Saul shall come to

WITCH

thee for this Whom shall I raise or call I'll make him hear

SAUL

Old

WITCH

Samuel let only him ap_pear A_ _ _las a_ - - - - - - - las

SAUL

What

WITCH

what dost thou fear A _ _ las A _ _ _ _ _ _ _ _ _ _ las

SAUL

What

WITCH

what dost thou fear Nough else but thee for thou art Saul for thou art Saul a _

_ _ _ _ _ _ _ _ las thou art Saul and hast be guiled me

SAUL

Peace peace and go on what

WITCH

seest thou let me know? I see the Gods as _ cend _ _ _ _ _ _ _ _ _ _ _ ing

SAUL

from be _ low Who's he that comes?

WITCH

An old man mantled o'er

SAUL

Oh! that is he oh!

SAMUEL

- - that is He - - - let me let me let me that Ghost a - - dore Why why hast the

robb'd me of my rest to see to see that which I hate why why hast thou robb'd me of my

rest to see that which I hate to see that which I hate this wick-ed world

SAUL

this wicked world and thee Oh - - - - - Oh! - - - - I'm sore dis-

tress'd vex - - ed sore God - - has left me Oh! - - - - - - -

God - - has left me and an - swers me no more distress'd with war with

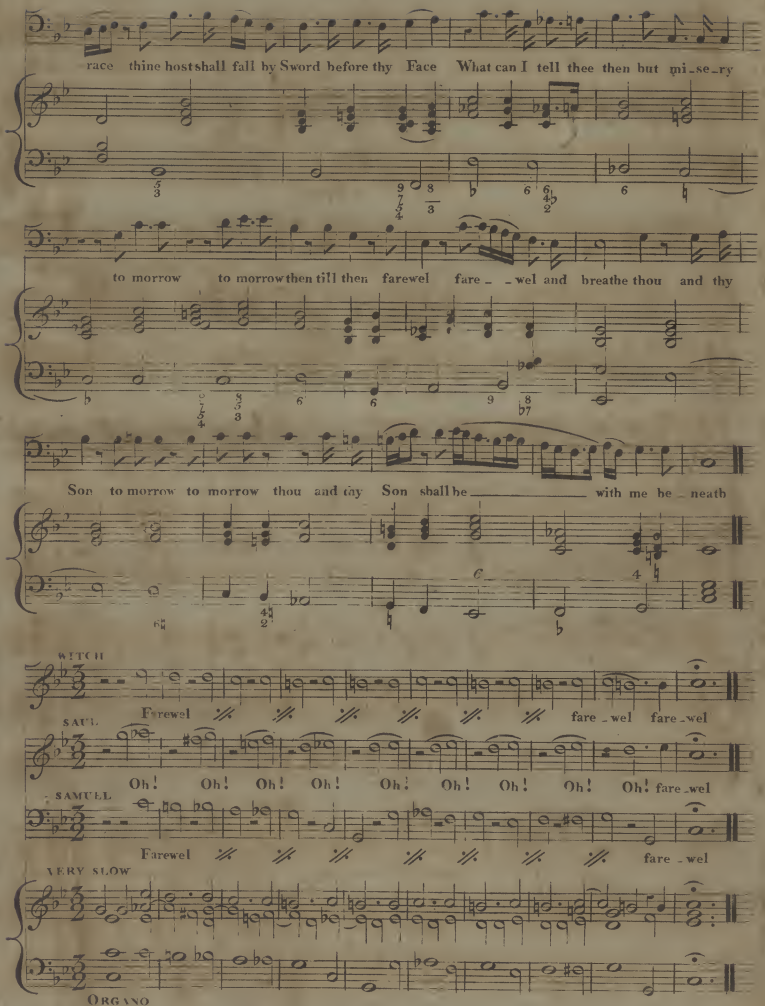
inward ler - - - - - - - - - rors too for pi - ty's sake Oh! for

pi ty's sake tell me oh tell me oh for pity's sake tell me tell me

SAMUEL

tell me what shall I do Art thou for - lorn of God and com'st to

me what - can I tell thee then but mi - sery Thy Kingdom's gone unto thy neighbour's


race thine hostshall fall by Sword before thy Face What can I tell thee then but mi_se_ry
to morrow to morrowthen till then farewel fare _ _wel and breathe thou and thy
Son to morrow to morrow thou and thy Son shall be _____ with me be _ neath
WITCH
Farewel fare _wel fare _wel
SAUL
Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! fare _wel
SAMUEL
Farewel fare _wel
VERY SLOW
ORGANO

BEFORE JEHOVAH'S AWFUL THRONE.

Composed by The Revd. Mr. Shaden

ANDANTE

Before Je-ho-vah's Aw-ful Throne, Ye Nations bow with sa-cred joy Know that the Lord is God a-lone, He can cre-ate and he de-stroy, He can cre-ate, and he de-stroy

ANDANTINO

His sov'reign pow'r, with-out our aid, Made us of Clay, and form'd us Men, And when like wand-ring Sheep we stray'd, He brought us to his Fold a-gain, He brought us to his Fold a-gain.

London. Printed by G: Shade, East Side Soho Square.

We'll croud thy Gates, with thank - ful Songs, High as the Heav'ns our Voi - ces

raise, And Earth, and Earth, with her ten thousand thousand Tongues, shall fill th

Courts, with sounding praises, shall fill thy Courts, with sound - ing praises shall fill thy

fill thy Courts with sound - - ing praise. Wide, wide as the World is, thy com-

-mand Vast as E - ter-ni-ty, E - ter-ni-ty, thy love, Firm as a Rock, thy truth shall

stand, When rol - - - ling Years shall cease to move, shall cease to move, when

rol - ling Years shall cease to move, when rol - - - ling Years shall cease to move.